A study of architecture for art, design and visual media in the West Midlands from the 20th century onwards based on the perceptions of individuals

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ABSTRACT

The study investigates how museum and gallery buildings can be designed to give functional longevity and appeal. It considers this in terms of their design and relation to their surroundings and use in the context of changing social, cultural, political and economic factors.

Post World War II the typological design and layout of these buildings was challenged; partly as a result of the influence of modernism and also as new modes of art production challenged the spaces and display modes. Financial instability and class perception have always been problematic and increased public expectations add to issues that need addressing. The study investigates how these factors have impacted on these buildings and if this has influenced their design and use. It considers the regional context of the West Midlands and also draws comparisons to other areas in England to investigate ways of addressing contemporary issues to achieve longevity of use.

The study considers the historical influence of the typological developments. Examples from the West Midlands and investigation of the area's historical background are used to identify if regional idiosyncrasies exist and if these influence a building's longevity. This establishes their contemporary context and objectively reviews the resulting implications of appearance and function in relation to the social, cultural and economic issues that may be dominant within this region. A qualitative interview methodology and analysis is used to examine the views of a multidisciplinary group of museum and gallery users, capturing a snapshot in time of their views on the appearance, understanding and use of these

buildings. This information is analysed and discussed in conjunction with the findings of the relevant literature.

The comparison of the information researched raises regional and national issues associated to design and use of these buildings. Four key themes related to the longevity of use emerged; architectural design, location, economic viability and inclusivity.

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IMAGES AND FLOOR PLANS

All images are the authors own unless otherwise acknowledged.

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I would like to acknowledge and thank my supervisory team for all their help, advice and inspiration: Dr Rina Ayra, Dr Lindsey Marshall, Tony Herbert and Professor Edward Bird (1945-2009). My external advisor Joe Holyoak.

My gratitude to my partner Terry Quick for his understanding and patience.

In Memory of Eric Trevor Cooper (1926-1996) who instilled a love of books and reading, and encouraged my curiosity; you would have been proud.

INTRODUCTION

In this study I consider architecture of museums and art galleries that are designed for the exhibition of art, design and visual media. These architectural containers and spaces are used to display a variety of works including old masters, graphic design, product design, ceramics and digital works. They demand different spaces for their display according to the nature of their exhibit and the ways in which they are viewed. This has changed over the last one hundred and fifty years as the arts disciplines have evolved, encompassing more recent artistic developments such as digital media and installation art which place additional demands on the buildings that are used for their display, often requiring larger spaces and technical and electronic facilities.

Early in the development of public museums and art galleries their design was generally influenced by the national trend for buildings, often classical or gothic according to the era of their construction, with the internal layout following an established typological trend of increasingly uniform neutral spaces where works were displayed either mounted on the walls or on plinths. Traditionally the exhibits that were displayed were organised according to type, for example sculpture, and subject, such as busts of emperors (Pevsner 1976, p.114). As the range of objects displayed and developments in arts practice, through the use of different materials and techniques have developed, the diversity of exhibits, in some cases, blurs these distinctions. Putman (2009, p.66) suggests that in some instances the collections are more comparable to the eclectic nature of those who amassed private collections than to the display criteria of the early public museums and art galleries. He gives many examples of contemporary artists installing work in traditional museums using conventional display devices, such as the cabinet of curiosities and vitrines, as the medium for the presentation of their work (pp.34-

37). The work of authors such as Pallasmaa (2005), Minton (2009) and O'Doherty (1986) provides evidence that in more recent years' architectural spaces are recognised as not being neutral; that they influence and interact with those who use them. Architects have sought to change the style and layout of many contemporary buildings, making them more individual architectural statements with internal; spaces that are no longer uniform or neutral. This is discussed in *Chapter 3 Twentieth Century Architecture of museums and art galleries [p.76]*.

This thesis considers national and regional developments using the West Midlands as the regional example. These buildings have an impact on their physical surroundings, the way that the objects within them are displayed, and the public who use them as visitors and as a work place and on the wider society. Museums and Galleries can bring prosperity to an area or be a financial drain. They can engage with their surroundings, adding to the architectural discourse through the style in which they are built and the materials used in their construction. The buildings can support or hamper the intended use and they can revitalise or cause resentment in the wider community. Woods (1998) recognises the significance of art and architecture to the population when he states that:

> Art and design, and architecture in particular because it unifies them, have been a significant part of both the promise and the failure of modernization, at least in qualitative terms (p.76).

In order to support the aims of this study I will examine the historical context of architecture associated with, built specifically for, or adapted for use as museums or art galleries. The period I investigate is the twentieth century and beyond, up to the current day. The evolution of these architectural spaces prior to this period are also investigated in order to understand the evolution of museum building typology

and how this influenced the later developments. The study considers buildings from the region of the West Midlands, including two case studies *[p.199]* and uses comparable examples from other urban areas in England *[appendix 5 p.379]* to identify how design devices are used and the effect that they have. There are numerous art galleries and museums within the West Midlands and in England; the ones which I selected for this study represent a cross section of type and the national examples were chosen as they share similarities of genre, structure or use with the regional examples.

This information is used to assess how this form of architecture has evolved in terms of its aesthetic and functional design in the context of its placement within the local area, the demands of the exhibits that it houses, and its relationship to the community within the regional area. Through the amalgamated information I am able to investigate if there are aspect of the architectural design of museums and art galleries which have been a benefit or disbenefit influencing their use and usability. This informed the formation of the prompts used to guide the interviews which generated qualitative data and provided a contemporary snapshot in time of the opinions, perceptions and emotional responses of those who use museums and galleries. In order to address the aims of the study I investigate whether museum and gallery buildings can be designed to be functional for today's 21st century multidisciplinary arts scene which includes traditional art forms, industrial design, the moving image, electronic media etc. and how it can be structured to give longevity of use.

The aesthetic of the individual buildings is a very subjective element, to a larger extent being shaped by individual tastes. However, as Hall and Hall (1975), Sudjic (2006), Pallasmaa (2005) and Minton (2009) all argue, the way in which the architectural design is configured, the use of detail and the judicious choice of

materials have a huge impact on the way in which a building is perceived and the affect that it has on the user.

Historical context of the architecture of museums and art galleries

I investigate the historical architectural background of museums and art galleries in order to establish what existed and how this has changed and developed throughout the twentieth century. The built provisions for art and design, and more latterly multi-media are dependent on large investments which impact on the budget provisions within the areas of the building's situation. This can take the form of private investment, public investment, industrial sponsorship, local authority assistance; funding on a national level and grants including Heritage Lottery Fund (HLF). In many cases it was, and still is, a mix of benefactors and funders. The research also investigates the influence of national, local economic factors and social pressures. I examine evidence of the interaction between the community and the architecture in terms of a building's site, style and design to establish its influence on the local community, how this affects their perception of the building and their use of it. The evidence gathered supports the aims to identify regional social cultural, and economic indicators in order to formulate the recommendations as the outcome of this study.

Architecture can have positive or negative effects on the local community and the development of an area in the wider context. I will consider the implications for museums and galleries, if the buildings reflect a vernacular style, traditional museum styles, or follow what seems to be a national trend towards new builds that are designed to create an iconic structure based on what often seems to be a bigger, better and higher approach; where the scale and materials are used to make an impact regardless of the context of the location. This was a trend that gained momentum in the latter part of the twentieth century, fuelled by the success

of the Guggenheim Bilbao and monies available from the lottery fund via the National Arts Council. The evidence gathered is used to form an understanding of the evolution of a variety of individual case studies to suggest ways that museum and gallery buildings could evolve further into the 21st century.

The West Midlands Region

The West Midlands is linked to its industrial roots, with a varied industrial and craft background encompassing heavy and light industrial production, glass and jewellery production to name but a few. Following the 1851 Great Exhibition, there was a realisation that industrially produced goods needed to have more attention paid to their design. Museums and galleries became resources to aid industrial production. This has much in common with the teachings of Alfred Lichtwark, a predecessor of the Bauhaus movement, who theorised:

> If art were central to life, as well as to education, if as much care were to be given to the training of the eye and the sensibilities as to the intellect, the problems of German industry would be solved: barriers between producer and product would cease to exist, and the consumer – the general public – likewise 'educated through art' would recognize 'genuine' quality (Naylor 1985, p.16).

Lichtwark believed that the museum and modern art should be integrated into public life. Le Corbusier (1925) proposed an alternative view; machines are of the new age, architecture stagnating whilst industrial innovation advances through need and application. He proposed that industrial technique and engineering simplicity of line be applied to architecture: "The machine gives our dreams their audacity: they can be realized" (p93).

The museums and galleries that I selected for research from this region represent a cross section comprising of new purpose built, reuse and adaption of existing buildings and extensions to existing buildings. They exhibit art and design, and differ from local history museums which are designed for a different purpose. Whilst there are other museum and galleries within the region for example The Black Country Living Museum in Dudley, the Avery Historical Museum in Smethwick and The Museum of life in Worcester, these tend to be more relevant to local history. The investigation of the architecture of museums and galleries provides the research to enable the aim of investigating how regional factors can contribute and influence the functional longevity of buildings for art, design and visual media. *Chapter 6 West Midlands's case studies [p.199]* considers The New Art Gallery, Walsall *[referred to as* NAG *throughout this document]* and The Public, West Bromwich *[referred to as* TP *throughout this document]* in more detail. Other examples from the West Midlands region which have been considered are included in the appendices incorporating images, brief descriptions, costs, dates, funding sources and materials. They are:

Ikon Gallery, Birmingham

[appendix 3:1, p.357]

Broadfield House Glass Museum entrance and shop extension (now closed)
[appendix 3:2, p.361]

Bilston Craft Gallery

[appendix 3:3, p.367]

The Light House Media Centre, Wolverhampton

[appendix 3:4, p.371]

[appendix 3:5, p.374]

Reasons for undertaking the research

In indicator that a museum or gallery is a success is its prolonged use for its intended purpose, the display of art and artefact and its public support and participation. These factors are subject to many influences including the design of the building, adequate funding for maintenance and exhibitions and events and public support. Through the study I will seek to identify how the design of museum and gallery buildings influences how their working and the recreational environments are used, and identify the ways in which wider public participation and involvement can be encouraged and sustained in order to help enable successful utilisation and longevity of use.

Rybczynski (2001) comments on the speed of change in the first half of the twentieth century. “Architecture changes at a bewildering pace. Consider only the last 50 years of museum design” (p.69). McClellan (2008, p.93) and Schubert (2009, p.143) consider that the rate of change in the design of museums and galleries accelerated in the latter part of the twentieth century. This evidence suggests that the twentieth century was a time of great change for this genre of building. The research tracks these changes and the reasons for them. I look at the factors that have influenced the success or failure of individual buildings. The research centres on buildings in the West Midlands as the regional example in order to satisfy the aim of identification of regional idiosyncrasies and factors influential in the success or failure of this type of building. Investigation of similar buildings in other areas will be used for comparison, in order to aid the formulation

of the research conclusion. The architecture researched in England is contained in *Appendices 5 Gazetteer of museums and art galleries in England [p.379].*

Increasingly there are attempts to ascertain the ways in which our built environment can become more environmentally friendly, for example, The Energy Performance of Buildings (England and Wales) Regulations 2012 requires public buildings to display a statement of their CO2 emissions. This is an issue which is increasingly being considered within existing art establishments and may prompt consideration of environmental alternatives at times of refurbishment and maintenance (RIBA 2008). Those responsible for commissioning new builds are also required to implement ecological standards. Renovation and conversion projects can often be more cost effective than new builds and may create a smaller carbon footprint when the production of materials and their transportation to a site is taken into account. This is commented on by Cave (2007, p.21) who also notes that re-use can provide a second chance for a building that is known and embedded into its surroundings and the community. There are existing buildings within the West Midlands, redundant industrial structures such as the former Chubb Lock Works, now the Lighthouse Media Centre, Wolverhampton and the former Ozzle's Street School building, now the IKON Gallery, Birmingham that have been deemed suitable for sympathetic adaption. Amongst the English examples that I investigate as part of this research the Bankside power station, now Tate Modern, London *[fig.22 p.113; appendix 5:4 p.395]* is an example of how an existing building can be altered and adapted to enable change of use through the sympathetic application of thoughtful design, new technology and building materials.

Incorporation of a wider community involvement in terms of children's activities, school and adult educational facilities and the staging of entertainment events

within museums and galleries can also reduce the need to build additional facilities. This is a consideration in an era of funding cuts and budget demands within the regions where combined use could be considered as an economic necessity. However, in the regional context, Mcdade (2002, p.34) and Fowle (2002, p.74) suggest that the use of the architecture for other activities has a proactive influence on the local community increasing their awareness of the objects contained within the architecture and encouraging investigation by those who may not normally frequent cultural institutions of this type.

Further evidence of this need for multi-use spaces and ecological consideration was the Royal Institute of British Architects (RIBA) design competition for 'Arts Space of the Future' (2008) which laid out a brief requesting the designs to be equipped to accommodate the latest requirements of buildings used for production and display, whilst offering flexibility for future developments within the genre and addressing climate change and sustainability. It uses as an example David Adjayes 'Ideas Stores', London and the Rem Koolhaas' 'Prada Store', New York which have designs that allow flexibility of use.

In the twentieth century museums and galleries have been key to inclusivity in the arts. The participation in the arts has become more accessible to those from a varied range of backgrounds with multicultural inclusion increasing (Frayling 1996, pp4-5). However, the display of art is, in some communities, still considered an insular activity, reserved for those from a certain location or educational background (Gurian 2005, p.208). In the study I look at existing models within the West Midlands region, such as NAG *[fig16 p.92; case study 6:1 p.200]* and from England, such as Tate Modern as examples which have actively sought to reduce this exclusivity. I use the evidence gathered to argue whether museum and gallery

architecture can affect the perceptions of user type and also to consider the influence of the activities that are held in this genre of building.

In the study I will consider the site, scale and accessibility of museum and gallery buildings in the context of any effects on the local community and on the area in which it is built. I investigate if individual buildings are influenced by the historic context of the area, the effect that this has on the perception of local people, and any economic impact.

Aims and questions

The research question is:

In the context of changing social, cultural, political and economic factors, how can museum and art gallery buildings be designed to give functional longevity and appeal, in terms of their design, in relation to their surroundings and use?

The aim of this study is:

To establish through evidence in literature and from interview responses if the architecture has fulfilled the function of its intended use and the expectations of those who use it.

To use the evidence gathered to argue if there are regional variations that need addressing when considering buildings for art, design and visual media to enable successful and protracted use through design and incorporation of a wide sector of users.

To establish if there is a relationship between the functional longevity of museums and art gallery in terms of the social, cultural and economic issues that may be dominant within the area in which they are situated.

Examples from the West Midlands art used to identify if there are any regional variations or ideological factors that may influence a building's success or failure. This is attained through comparisons of the research of a selected group of similar buildings from other areas within England to identify factors which contribute to the success or the failure of these buildings.

Structure of thesis

Chapter 1 Methodology [p.29] considers the issues and criteria associated with the research. This chapter explains the use of the literature; the selection of the individuals interviewed; the methodology employed in the construction and the process of the interviews and the analysis of the resulting information. The justification of the selected West Midlands and English examples of galleries and museums is considered through their comparable features, and the expected outcome of study and the contribution to knowledge is discussed.

Chapter 2 Early influences on the design of museums and art galleries [p.50] examines the pre twentieth century historical precedent of the development of the design and typological style of museums and art galleries.

Chapter 3 Design of twentieth century museums and art galleries [p.76] considers the development of the building styles through the twentieth century, the effect of modernism and the return to historical style.

Chapter 4 Historical context of museums and art galleries [p.125] reviews the literature associated with architecture for museums and galleries, as well as the architectural historical context. It considers the influences which can affect the design, progress and use of the buildings and uses examples of museums and galleries included within the thesis study to test assumptions of longevity, success and failure, and how this might be assessed. It considers the expectations of

gallery users and the use of the buildings for alternative events such as corporate and musical entertainment and the reasons for the exhibition of objects in other venues such as other public buildings and outside spaces.

Chapter 5 Regional and Historical Context of the West Midlands [p.166] considers the historical development of the West Midlands in terms of its economic, social and industrial development, and the relationship of this to the development and provision of museums and art galleries within the region.

Chapter 6 Case Studies from the West Midlands [p.199] contains two case studies NAG (Walsall) and TP (West Bromwich). The basic facts are included in tablature form at the beginning of each section to enable comparison with the information collated in the appendices. Each example is then considered in terms of its historical background, development, build and use.

Chapter 7 interview Analysis [p. 246] draws out the key comments expressed by those interviewed in relation to the research interview prompts.

Chapter 8 Discussion [p.292] considers the key points made in the interview analysis in the light of academic and contemporary commentary and highlights those comments with particular relevance to the West Midlands region.

Chapter 9 Conclusion and Recommendations [p.332] reflects on the findings of the research. It considers any strengths or weaknesses that the research highlighted and how these affect the museums and galleries in the regional context and suggests the recommendations.

The Appendices contains information in the form of a gazetteer of specific museum and gallery buildings from the West Midland region *[p.356]* and England

[p.379]. Location maps are included. It contains the interview prompts *[p.420],* the interview schedule *[p.419]* and examples of the analysis procedure for the data collected through the interview process *[p.431].* It includes a copy of the interview consent form *[p.427]* and a list of abbreviations of official bodies referred to in this thesis *[p.435].*

Chapter 1

METHODOLOGY

Introduction

In this section I set out the methodology by which the research, incorporating literature, interviews, attendance at events and site visits, was carried out. I aim to establish a systematic structure for data collection and analysis which will facilitate the methodological working practice.

1:1. Research context

Museum and gallery buildings have changed considerably during the twentieth century. The research considers their historic development and through examples contained in the *Appendix 3 [p 356]* and *Appendix 5 [p.379]* and the two *Case Studies Chapter 6 [p.199]* buildings that were built or converted for use from the twentieth century onwards. The changes are the result of several factors: architectural styles change through a natural progression associated with the different periods of style; the techniques for the production of existing materials and the invention of new ones has altered man's ability to shape and form his environment. Art objects have changed during this period making new demands on the display environment designed to accommodate their exhibition *[chapter 3 introduction p.76].* Economic circumstances and the availability of funding have also affected the development of the architectural style, particularly at the end of the twentieth century and into the twenty-first century with the advent of Lottery funding which provided capital for many projects. However, this did not support their ongoing running costs at a time when other funding was being reduced or became unavailable due to Government and local authority cuts and the effects of economic depression which reduced the availability of private sponsorship.

These buildings have an effect on the users and the area in which they are situated; this can be positive or detrimental (Gurian 2005 pp.208-209). They often represent huge economic investments and need to be constructed in such a manner as to try to achieve a sustainable existence with a visible positive impact. By examining these factors the study aims to identify the elements that can contribute to a positive outcome for the future of gallery and museum buildings in the context of the West Midland region; one that could be applied to existing and new builds.

Several methods of research, literature reviews, historical and periodical research, interviews and site visits have been undertaken in order to gain the information that is required for qualitative research question analysis. The information needed is detailed in the following sections.

1:2 Research methods issues and criteria

1:2.i Literature

The information acquired from the literature informed:

An understanding of contemporary 20th and 21st century architectural critique and commentary in the context of museum and gallery buildings This was the formative section of the literature review and is contained in *Chapter 2 Early influences on the design of museums and art galleries [p.50] ; Chapter 3 Design of twentieth Century museums and art galleries [p.76]; Chapter 4 Historic context of museums* and *art galleries [p.125].*

The historical background of the West Midlands was considered with particular reference to social, cultural, political and economic factors and any provisions made for art and design in *Chapter 5 Historical Context of the West Midlands [p.166].*

An awareness of major factors, as listed above, that pertain to other areas where buildings are being used for comparison accessed through literature consulted in the course of the research.

An overall brief national awareness of the factors as listed above obtained from literature consulted in the course of the research.

1:2.ii Architectural case studies

Chapter 6 Case Studies from the West Midlands [p.199] examine two buildings from the West Midlands region, using documented evidence from archives, plans, press, journals and texts. These are extended investigations with observations, which include comparisons to other buildings, 6:3 observations *[p.238]* which relates to issues and other examples included in the appendices. The tablature information at the start of each of these case studies relates to the information included in the appendices and allows for comparisons of the basic facts. The other buildings from the region *[appendix3 p.356]* and from other areas of England *[appendix5 p.379]* have been selected in order to offer a variety of comparisons in terms of function, materials used, building type (some instances are re-use), problems arising, budget and position.

The tablature form used to present the evidence for each building considered as part of the research and included in the appendices, allows for a methodological approach. This maintains the equilibrium in the collation of the facts and enables comparison of each building devoid of personal comment or reaction. The buildings were selected to represent a range of art and design disciplines and histories. The buildings are grouped in the West Midlands region and in the national context to represent a range of types and backgrounds. Each group is accompanied by a map to show their location. A further map indicates the position

of the West Midlands within Britain and the location of all the buildings under consideration. All images featured in the research document will be the author's own photographic images unless otherwise credited and consent for use obtained.

1:2.ii.a West Midlands.

The buildings in Table 1 *[p.33]* museums and art galleries in the West Midlands Region are the selected examples of public sector architecture used for purposes relating to art, design and visual media. They are all used for the display of art, design and visual media, and in varying degrees, for other cultural and educational purposes.

1:2.ii.b English museums and galleries selected for comparative purposes

This section will examine a selection of museums and galleries from other areas within England as examples to use for comparison to those investigated in the West Midlands region. They have the same criteria as outlined in *section 1:2.iia [above]* Page references for each building are included in Table 2 *[p.35]* Museums and galleries in England. Examples from England were selected as in 2010/2011 the National Arts Council became Arts Council England (ACE) and this changed the nature of funding to the other UK areas.

The gazetteers have a constant format to enable comparison. The inquiry into museum and gallery buildings from other areas will provide context, argument and corroboration of issues raised by the investigation of those from the West Midlands.

Table 1 Museums and art galleries in the West Midlands region

Building	**Section/page**	**Criteria**
The New Gallery, Walsall.	*Chapter 6 Case studies 6:1 [p.200]*	Completed 2000. Caruso St John Architects. Fully clad exterior; majority terracotta with some stainless steel. Inclusion of public in initial planning stages and impact on final build in terms of effects on locality, social inclusion and economy.
The Public, West Bromwich.	*Chapter 6 Case studies 6:2 [p.220]*	Controversial new build opened June 2008. Designed by Will Alsop. Implications of budget in relation to the area and social perception. Suitability of design for purpose in relation to longevity of use.
Ikon Gallery, Birmingham.	*Appendix 3:1 [p.357]*	At the heart of the Brindley Place redevelopment area, the gallery is the conversion of the burnt out Oozells Street School, by Levitt Bernstein architects. The new glass extension and tower make an aesthetic juxtaposition of new and old in terms of design and materials.
Glass entrance and shop, Broadfield House Glass Museum	*Appendix 3:2 [p.361]*	House dates back to mid/late eighteenth century and has had many uses. The museum opened in 1980, the glass extension which forms the entrance pavilion was opened in 1994.

Bilston Craft Gallery	*Appendix 3:3 [p.367]*	Opened in 1937 as Bilston Art Gallery and Museum. The building was formerly a private residence and then a girl's school. 1990s restructuring saw the collection transferred to Wolverhampton Art Gallery and the location became the home of the Craft Gallery and the local library.
The Light House Media Centre Wolverhampton. (nineteenth century with 1970s extension)	*Appendix 3:4 [p.371]*	Redundant factory building that was extended. Extension is in the same style as the original build. There is debate over whether this enhances an historic building by merging the new part into the landscape, or if the additional part should be defined by its style. Links to area's industrial past. Social impacts, usability etc. Importance of site in relation to accessibility for the user.
Pop Art Gallery Art Gallery Extension, Wolverhampton.	*Appendix 3:5 [p.374]*	New build blending with old in terms of materials used (terracotta). Two very different styles that complement each other. Use of an awkward site. Evidence of Wolverhampton's continuing investment in art.

Table 2 Museums and galleries in England

Building	**Section/page**	**Criteria**
Nottingham Contemporary Art Gallery	*Appendix 5:1 [p.380]*	Built on a sloping sight in the old lace quarter in the city centre. Designed by Caruso St John, Parts of the concrete facade are imprinted with lace designs in a design device which acknowledges the industrial heritage of the area.
Firstsite Gallery Colchester, Essex	*Appendix 5:2 [p.385]*	The gallery takes a curved form mirroring the shape of the adjacent regency terrace. Built on a historically sensitive site. Designed by Rafel Vinoloy. This build was subject to delays and budget overspends.
The Turner Contemporary Margate	*Appendix 5:3 [p.390]*	Opened 2011. Part of regeneration project for the town and the seafront. David Chipperfield design. Links to art history of area.
Tate Modern, London.	*Appendix 5:4 [p.395]*	Refurbishment of the Bankside Power Station to provide a venue for touring exhibitions as well as for the extensive permanent collection of modern art.

De La Warr Pavilion, Bexhill-on Sea.	*Appendix 5:5 [p400*	1933 building designed by Eric Mendelson and Serge Chermayeff as a pavilion for arts and entertainment on the sea front. Recently refurbished, now an icon in terms of seaside and arts buildings. Its refurbishment indicates an awareness of the influence and the public value of this important modernist building.
Tate Liverpool.	*Appendix 5:7 [p.404]*	Conversion and conservation of Albert Dock building in Liverpool. This area is important in the social context and the industrial history of the area. Important architecturally in terms of project by James Stirling and biggest overall conservation project of its kind in Europe at the time. Arts education in the area was a formative influence.
The Lowry, Manchester.	*Appendix 5:7 [p.409]*	Michel Wilford and Partners. Purpose built structure with intimate local connection via the permanent Lowry collection. Use of colour and shape is used to create an emotional impact on the visitor.
Imperial War Museum North, Manchester	*Appendix 5:8 [p413]*	Daniel Liberskind's first UK commission. Built on Manchester Ship Canal. The Deconstructivist form of the building represents a shattered globe. Internally floors and walls are angled to disorientate representing the confusion of war.

1:2.iii Interview methodology process

An awareness of individuals' perceptions of buildings for art, design and visual media is provided by the interviews, conducted as part of this research. These provide the views of those interviewed at a certain point in time as documented in *Chapter 7 Interview Analysis [p.246].*

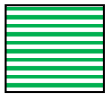
In this study I take a qualitative approach to the collection and analysis of the data gathered from peoples' perceptions of museum and gallery buildings. The documented evidence combined with the attestations constructed by verbal interaction requires a philosophical interpretation in the social context (Mason 2002, pp.78-79). As data is acquired from the interaction through the interview process, awareness of established and personal views is important in order to prohibit preconceptions when constructing quasi-grounded theories (Denscombe 2003, p.123). As it is not possible to maintain an ignorance of theories pertinent to this study, a quasi-grounded theory approach is taken where an interpretation is derived from the data as opposed to testing interpretations using the data (Knight 2002).

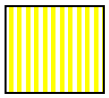
The researcher's identity, values and beliefs play a role in the production and analysis of qualitative data and therefore researchers should be on their guard to distance themselves from their normal, everyday beliefs and to suspend judgements on social issues for the duration of their research (Denscombe 2003, p.268). Mason (2002, p.92) prescribes rigorous 'active reflexivity' throughout the study process in qualitative research. This supports the view of Denscombe (2003) and Bryman (2001) and helps to alleviate interpretation through personal opinion. The research combines interpretative thematic data analysis, generating themes from the interviews (Churchill and Sanders 2007, p.67) with documented observations.

Table 3 Configuration of interview respondents

Key

 Architect

 Visitor

 Educator

 Museum/gallery worker

Interview No:		Gender	Occupation	Area	Code	Rationale
1		M	Architect	Birmingham	A1	Completed national and local projects
2		M	Civil servant	Worcester	V1	Interested in wide variety of arts and keen gallery/museum visitor
3		M	Architect/planner	West Midlands	A2	Worked in West Midlands for many years. Familiar with region and its architecture. Experience of architecture in other areas.

4		M	Architectural writer	Birmingham West Midlands	V/E1	Regional and National awareness. Knowledge of building typology and use
5		F	Lecturer/architect	West Midlands	E/A1	Regional and National awareness. Works in art education.
6		F	English Heritage architectural historian	London	V/E2	Regional and National awareness. Historic architectural experience.
7		F	Graphic designer	Worcester	V/E3	Worked in arts industry and education.
8		M	Commentator and video presenter preserved vehicles and social history	Worcester	V2	Links to heritage industry.
9		M	Architect	London	A3	Completed national and West Midland projects

10		M	Former West Midlands gallery director	West Midlands / London	MG1	Regional and National awareness of gallery set-up and administration.
11		M	Retired/ active with Victorian society	West Midlands	V3	Local to area, interested in arts and architecture.
12		F	Designer (gallery specialist)	London	A4	Completed high profile national and local projects
13		F	Lecturer/ course leader	Shropshire	E1	Regional and National awareness. Education in heritage industry.
14		M	Architectural lecturer/writer	Glasgow	E2	Regional and National awareness.
15		F	Retired museum worker	Shropshire	MG2	Regional and National awareness. Heritage industry experience.

16		F	Designer/lecturer	Birmingham	E3	Regional and National awareness. Arts education and exhibition experience.
17		M	Architect	London	A5	Completed work includes West Midland gallery and similar projects in other regions
18		F	Gallery Educational coordinator	London	MG3	Regional and National and international experience working in high profile museums and galleries.
19		F	Gallery director	West Midlands	MG4	Regional and National and international experience.

Given that undertaking this form of study requires a knowledge based interest in the study subject, an analytical framework will be used to maintain consistency of the interpretation of the verbal exchanges. Transcripts provide accurate documented evidence which will also allow the data to be revisited for analysis if previously undetected or new issues arise given the timescale of part-time study. This will establish an epistemological approach based on the views formed via the interaction between the individual participants and the interviewer. This is what Mason (2002, p.180) refers to as 'inductive reasoning'. The individuals selected for the interview sample have knowledge of architecture from a variety of perspectives. This form of data collection allows an exploration of the participants' perceptions (Denscombe 2003, pp.119-120) related to the context of museum and gallery buildings.

A primary resource for information that is used to contextualise the argument are the interviews *[prompts in appendix 6:2 p.420].* These were conducted on a one to one basis with the sample selected from a list compiled through initial introductions gained at architectural related events, conferences, talks and other architectural and museum and gallery events (snowball sampling, Burns 2000). Twenty-seven individuals were approached with a view to being interviewed. In order to achieve a balanced sample group (a mix of local to the West Midlands region and those from outside the region) and in association to the time and funding resources, 19 interviews were completed. This also allowed a surplus of contacts should any of the respondents be unable or unwilling to complete the interview. The interview participants were chosen from four groups associated with museum and art gallery buildings;

Architects and building designers. Code letter A

People involved in arts education. Code letter E

Museum and gallery staff. Code letter MG

Visitors. Code letter V

The visitors group consisted of individuals who do not necessarily work within the arts, but have a keen interest in them and therefore use museums and galleries. The other groups, architects and designers, educators, museum and gallery staff, use the buildings through their vocation. There were some individuals who represented a combination of two of these groups, for example architect and educator. This was taken into consideration during the analysis. Each group was colour coded for ease of recognition during analysis; where instances of a respondent with group overlap occurred the colours from the appropriate groups were amalgamated to signify this.

Initially, details of the respondent were required as these have an influence on opinions offered and the breadth of the sample. These included age group, gender and occupation to identify if these factors had any influence on the individual's opinions or if any points in common existed amongst specific groups. This helped to establish a balanced and representative interview group in terms of a varied age range, mix of occupations within the groups and a gender balance. It was considered prudent to record the area of abode and work as these details could influence an individual's opinions; a resident of a particular area may have a very different view on the appropriateness of an individual building compared to that of a person from outside of that area. A person's job may also influence how their judgments are formed. Whilst all of the respondents regularly visited museums and galleries an individual involved in an artistic discipline may have a broader acceptance of varying styles to that of an individual working in a purely

administrative capacity. This may result in responses which test current thinking and theories related to museums and galleries (Mason 2002, p.136). The configuration of the interview respondents are set out in *[Table 3 Configuration of interview respondent's p.38].* Each interviewee was given a number 1 -19 as well as the letter indicating their occupation/group. This protects their anonymity and defers any prejudices that might occur from any form of familiarisation between the respondents and any readers of the material. This decision to ensure anonymity was also driven by some of the respondents, who are high profile within their field, only consenting to being interviewed under this condition. Throughout the interview process I aimed to keep my presence objective so that my character did not influence any responses.

This methodology used for the interviews follows the example indicated in 'Lived-in architecture; Le Corbusier's Pessac revisited' (Boudon 1969). For this study a semi-structured interview technique is applied which does not focus on one particular aspect. The methodology contained within Boudon's text refers to the "preconceptions" that the interviewer may form and the importance of keeping these views subdued through the interview framework combined with the spontaneous approach of the "non-directive interview" (p.55). He considers the impressions of the individuals being interviewed, as well as their spatial and social relation to the area and how these relate to the architect's conceptions. Boudon emphasises the need for historical research into the area under study and the consultation of historical and contemporary documentation. Recognition of the influence of extraneous factors is also acknowledged. His interviews were conducted between 1966 -1967, Le Corbusier had died in 1965 and, as a result the area had received much attention from the media. Boudon expresses a concern that this may have influenced the responses of interviewees;

> It is possible, therefore, that the attitudes they express may have been rather different than they would have been had the interviews taken place prior to these events…… they hesitated to think their true thoughts or to say what they really wanted to say (Boudon 1969, p.53).

Extract examples from the interviews conducted for the research and contained in this text support this supposition and reinforce the need for awareness of factors in terms of events, publications and experiences that may influence the response to interview enquiry. Hall and Hall (1975) express their concerns over the perceptions of those being interviewed;

> While we always explained that we were doing the study for ourselves and were beholden to no one, we nonetheless feel quite certain that some of our sample responded to our questions as though it were a company study (pp.51-53).

Mason (2002, p.105) considers the importance of the use of the individual's reflections as interview respondents, but also recognises that these recollections may be influenced by other factors and events personal to them. English Heritage acknowledge the importance of oral history through the collection of individual's thoughts and considerations as use for research and reference material (Arrowsmith 2008, pp.11-12).

All interviews were recorded, with consent first being granted. During the interviews notes were made which could then be added to the margins of the transcript if they were pertinent to the research. Following the interview the recorded material was transcribed verbatim and a copy was sent to the interviewee with a form that they were asked to sign indicating that they were satisfied with the transcript and giving their consent for use of the information in

the research *[appendix 6:3 p.427].* This form guaranteed anonymity to every individual who was interviewed, protecting their identity and personal opinions in line with ethical conduct requirements.

The interviews incorporate spoken prompts. This method helps to ensure that the interviews are unconstrained and not restricted by the researcher's points of view, allowing a flow of information whilst enabling the interviewee to be kept focused. The transcription of the interviews was carried out manually, as this enables an accurate overall picture in terms of pauses and hesitations and vocal nuances. It reinforced the researchers' familiarity with each interview, and allowed for an in-depth analysis of the responses. The validity of the information contained in the responses, or the individual's qualifications to give the information may be subjective as life experience may be as relevant as academic qualification. This needed to be taken into account where there were extraneous influences such peer pressure, job demands and politics together with the level of communication and understanding, particularly with reference to an interview situation. The transcription process allowed the information to be considered under focussed conditions, without any distraction.

Nine questions were devised to support the *aims and the research question [p.25].* These were all given a colour code:

i. How have these building's appearance changed through the twentieth century?
ii. How has the use of the buildings changed?
iii. How do they affect the local community in terms of economy and perception?
iv. How do the buildings effect the people who use them?

v. What is the effect of local legislation on this type of building?

vi. What is the effect of national factors?

vii. How reliant are they on external factors such as accessibility?

viii. Are influenced by a vernacular identity and/or the historical background of the area?

ix. Future effects and considerations.

On each transcript words and phrases that related to the individual sub-questions were highlighted in the corresponding colour. Where words and phrases within each group had a similar meaning or context they were given a symbol. This resulted in a quantity of material that had corresponding colour and symbol codes. *[appendix 8:1 p.431].* This coded material was then sorted into four main themes which form the sections in *Chapter 7 Interview analysis [p.246]*.

The collected coded material was collated into a table according to the nine questions and the related theme *[appendix 8:2 p.432].* This method allows verification that the selected material is appropriate to the theme that it is included in and also provides the material for extraction and inclusion in the analysis.

In *Chapter 8 Discussion [p.292].* the findings from the interviews were compared and analysed in the context of information on the buildings under examination and the literature review. This amalgamation of information presents contemporary opinion and comment alongside documented contextual evidence which can, when analysed in isolation and then in combination, yield the information used to form the *Conclusions and Recommendations [chapter 9, p.332].*

Whilst the research considers a small selection of English museum and gallery buildings and the study considers a limited amount of interviewee's responses, the use of the regional buildings from the West Midlands may indicate regional traits. It

is possible that this recognition of an area's idiosyncrasies could be applied to other areas. "Nonetheless, although the study itself is limited, the questions which it raises are extremely far-reaching" (Boudon 1969, p.49). The conducting of further interviews at a later stage of the research was considered. However, any conducted after the original data collection would yield results that would not be comparable because of the interlude of time.

The identification of a set of values helps aid the analysis of the interview responses. This process has been identifies in 'Challenge and change: HLF and cultural value' Hewison and Holden (2006) which defines the HLF criterion of Cultural Value. These are used as a means of assessing the benefits of their investment in calculating the wider value to society. Whilst not all of these are applicable to this research, the following points prove useful for evaluative:

- Use value- relates directly to the functional design of the building. This can also be linked to the initial cost of the building and its length of use as discussed in *Chapter 6 Case studies from the West Midland, 6:3 observations [p.238].*
- Existence value- linked in part to 'use value' and also to 'aesthetic value'; the justification of the space the building occupies in relation to how its users are best served. This also relates to the building's spatial contribution to its environment.
- Historical value- relates to old and new buildings' contribution to the city and, on a wider scale, if they are examples of a particular style or embody a particular era or significant event. Retention of existing examples from different periods of an area's heritage with contemporary examples intermixed as appropriate to the area, gives a cohesive progression of architectural development.

- Social value- questions how a building contributes to society and is linked to all the other points.
- Symbolic value- relates to how buildings may be a testament to a city's achievement, investment and is linked to 'social value'
- Aesthetic value is linked to points 'Existence value'; 'Historical value'; 'Social value'; 'Symbolic value'.

This system may be condensed into:

- Functional assessment; examined in terms of use, existence and social value.
- Design assessment; examined in terms of existence, historical, symbolic and aesthetic value

This system of analysis provides a useful outline set of values for the consideration of the interview responses.

Chapter 2

EARLY INFLUENCES ON THE DESIGN OF MUSEUMS AND ART GALLERIES

Introduction

This chapter investigates the architectural developments that influenced the typological progression of museums and art galleries. The historical overview is considered in terms of the development of the appearance of museum buildings and the design of the spaces they provide. This evolution of the typology needs to be understood from the early origins of buildings designed specifically for this function. I discuss the factors which influenced the establishment of more widely available museums and art galleries in the nineteenth century and the social and economic factors which influenced this progression in terms of the requirements of industry and funding availability.

The chapter considers a selection of the literature related to the historical typology and the factors that would influence museums and art galleries in the twentieth century. I investigate the influences and development of the design and style of these buildings from the emergence of the designs based on the classical style. This period is formative to an understanding of the progression of the developments as they occurred. I review the changing attitudes towards the discipline in the early stages of museum and gallery evolution in relation to the context of why the buildings exist, the demands that are placed on them and the changing social and economic influences and expectations.

2.1. Early influences on the design of museums and art galleries

Prior to the mid nineteenth century collections were mainly in the hands of royal families and the bourgeoisie with access restricted to selected guests and those whom the owners wished to impress through their wealth and knowledge

(Waterfield 1991, p.18). Nikolaus Pevsner (1976) examines the typological influence of the designs of interiors dedicated to the display of individual collections. He observes that the term ‘museum’ as a way of describing a building to house a collection in the contemporary context, dates back to references in the writings of Paolo Giovio in 1539; with the word being inscribed on his building at Como in 1543. This was a private collection but the internal layout of the area for display consisted of a large central space with smaller rooms around three sides. Pevsner considers the use of classical architectural devices such as columns and colonnades, as well as tunnel-vaulting (also referred to as barrel vaulting) and top lit areas being utilised to display art and artefacts. This signifies the early deliberations of a conscious decision on the effect of light and space on the display of objects. As early collectors observed the display of other individual’s collections spaces were developed and designed specific to the needs of the collections. Pevsner (1976, p.113) cites the influence of the display gallery of the Dutch painter Ruben’s collection of sculptures on his patron the Earl of Arundel and his subsequent building of Arundel House as a repository for his own collection. Pevsner (1976) observes that through the eighteenth and nineteenth centuries the inclusion of a gallery space became a common element of palace design and by the eighteenth century a systematic taxonomy, organising the art and artefacts contained within these spaces, was also being adopted by many collectors.

An early influence on the design of museum and galleries throughout the nineteenth century was the 1802-1805 work of French theorist Durand (Searing 1986, pp.16-18). His published museum plans influenced the layout of many of the century’s most important museum and gallery buildings and offered a complete “monumental” scheme or one that could be used in part according to the scale of

the building project (Searing 1986, p.16). The development of Enlightenment theories in the eighteenth century also influenced the design of the buildings and the public access to them (Pevsner 1976, p.115).

The Enlightenment movement in the UK and Europe sought to improve the human condition through the challenging of the traditional authorities and the implementation of change (History.com 2009). In terms of gallery and museum design development Pevsner (1976) considers that this translated into the first opening of public galleries such as the Kessel Museum, Fridericianum (opened 1777). He cites this example as being 'transitional' (p.115) in that it incorporated elements of the outgoing Baroque and of the incoming classical style. Pevsner (1976, p.115) notes that this classical style with its use of pillars, pediments and porticos was directly influenced by ancient Greece and Rome. These were destinations on the Grand Tour that many aspiring artists, architects and high class gentlemen would undertake. The English Palladian style was also influential. Pevsner (1976, p.116) states that an early example of Neo-Classicism in England would be Newby Hall where, in the late 1760's three rooms were added, designed by Robert Adams. The central circular room had natural light from above and niches for statues, whilst the two wings were rectangular in form. This was a private gallery/museum but was influential in the development of museum and gallery design.

The Neo-Classical style,most prevalent in the UK, Paris and Rome (Pevsner 1976, p.118), was further advanced by the influence of architectural competitions with the theme of museum design at the latter part of the eighteenth century and the early nineteenth century. The designs submitted offer evidence of a recognised emerging Neo-Classical style with a layout based on a quadrangle, often encapsulating a Greek cross, or an 'H' with a central area, often domed, with main

galleries leading off and smaller, adjoining rooms. Pevsner (1976, p.121) refers to Durand's 'Precis des Lecons' (1802-1809) and illustrates how considered museum and gallery design had become in terms of the relationship between content and architecture.

In the UK the British Museum, opened in 1759 at Montagu House, was unique in that at the time all of the artefacts that it contained were purchased by the government for the public rather than the products of royal collections or military campaigns. Whilst this museum was open to the public from its inception, admission was by ticket only and strictly limited allowing the authorities to be selective in who they admitted. In 1810 the museum allowed free entry to all on selected days. The current museum was constructed on its original Montagu House site between 1823 and 1857 designed by Sir Robert Smirke and based on a quadrangle design. The main entrance, the southern wing, is an example of the Greek influence on Neo-Classical architecture. It combines forty-four 45' high Ionic columns, with a pediment decorated with 'The Progress of Civilisation' sculpture by Sir Richard Westmacott over the main entrance. On entering the building, the visitor went into the great hall with its grand staircase from whence all parts could be navigated through interlinking galleries. The Round Reading Room designed by Sydney Smirke was added in the central courtyard (1854 – 1857).

This new style of architecture being adopted and developed for museum and gallery design also coincided with a change in collecting, organisation and display with a renewed interest in ancient sculpture (Pevsner 1976, p.123). The importance of natural light was recognised, particularly for galleries, with top lighting an effective method given that windows were omitted to maximise the display area and minimise damage to the objects within. As collections expanded

the scale of the buildings reflected the areas needed for display, and the Neo-Classical designs lent themselves to the scale of the building required.

In ‘The Birth of the Museum’ Bennett (1995) comments on the interior structures of these buildings

> Their internal architecture instituted a new set of relations between space and vision in which the public could not only see the exhibits arranged for its inspection but could, at the same time, see and be seen by itself, thus placing an architectural restraint on any insolent tendency to rowdiness (p.100).

Bennett (1995) compares the museums and art galleries to the reform institutions and the newly introduced department stores with their walkways, elevated balconies and directed promenades. These are a way of controlling the visitors through regulation of watching and being watched; they “combine the functions of spectacle and surveillance” (p.65). They were also seen as a way of regulating behaviour by offering an alternative to the gin palaces, ale houses and fairs which were the entertainment of those from the lower classes and viewed by the governments of the day as the breeding grounds of revolution and undesirable behaviour due to the influence of the alcohol consumed and the ungoverned gathering of the masses. Referring to the 1835/36 select committee Duncan (1995) states

> Most of its members were convinced that art galleries, museums and art schools, if properly organised, could be instruments of social change capable of strengthening social order (p.43).

This was regulation through education and is evidence of the links between art education and the museums and art galleries. This is further evidenced by

Romans (2005) who observes that “Many were convinced that the diffusion of knowledge among the lower classes promoted temperance” (p.47).

Another significant building in the UK is the Dulwich Picture Gallery 1814, designed by Sir John Soane *[fig.1 p.56; fig.2 p.56].* Although private, in that it was the first independent gallery building, it consists of five variable sized, vaulted, interlinked rooms, all top lit and small rooms or ‘cabinets’ off and a mausoleum at the rear of the building for the owners of the original collections and the museum’s benefactor; with alms houses flanking it. The five interlinked rooms have large open arch openings in the adjoining walls so that whilst areas are separated the view down the length of the building remains unimpeded (Pevsner 1976, p.123). Waterfield (1991) observes that in England the arrangement of cabinet rooms was unusual, the National Gallery proposals (1866) suggesting that this style of arrangement had a “wearisome effect” (p.28); this view would re-emerge in the 1920s. Searing (1986) comments on the design of the use of the natural light at Dulwich:

> ……illuminated from above by an innovative system of monitor lighting. Light enters through clerestory windows set in the vault rather than directly through a skylight, and the intensity of the sun’s rays is thereby tempered (p.16).

Between 1815 and 1830 the Munich Glyptothek designed by Leo von Klenze was constructed. This building commissioned by the Crown Prince of Bavaria (later Ludwig I) was always intended to be a public building although the inclusion of state rooms within the museum suggest that the old feudal order still had an influence (Pevsner 1976, p.124). The external design of this museum is a mix of Greek influenced portico with eight Ionic columns and

Figure 1 Dulwich Picture Gallery

Figure 2 Dulwich Picture Gallery: plan (circa 1811)

[Image available: Nevola, F. (2000) *Soane's favourite subject*. London: Dulwich Picture Gallery. p.63]

Renaissance style plain, windowless walls to either side each having three canopied niches (aedicule) for the display of statues. The design of the interior opened up an interesting debate. Pevsner (1976, p.124) observes that Ludwig was corresponding with Johann Martin Wagner, a painter, sculptor and archaeologist who lived in Rome. Wagner made recommendations regarding the arrangement of the exhibits in terms of room size and taxonomy and suggested that the interior space of the museum should be simple and unadorned. In 1816 Wagner suggested that the skill of the architect is that the building is appropriate to its function, and that utility is of more importance than beauty; he suggests that "polished marble walls and floors are an attraction only for the common rabble" Pevsner (1976, p.126).

One of the earliest examples of the classical monumental style of urban museum building is Schinkel's Altes Museum, Berlin (1823-30) *[fig.3 p.58; fig.4 p.58]*

> . ....the site required a very monumental building. Therefore I preferred one giant order rather than two individual expressions for the two main stories....The building surrounded on all sides by the Ionic entablature or the Ionic columnar hall, with Ionic pilasters at the four corners, forms a simple yet grand main structure into which the two floors are inserted in a subordinate manner (Snodin 1991, p.1).

The Altes design consists of a rectangular form of four wings surrounding an inner courtyard with a central rotund. Schinkel referred to the rotund as the inner sanctuary hinting to the influence of Greek temple design (Pevsner 1976, p.127). This influence is further reinforced by the front of the building which addresses a large open square and consists of an outer square angled pier at each end containing eighteen fluted Ionic columns. Searing (1986, p.23) remarks

Figure 3 Altes Museum, Berlin, Germany

[Photo available:
<https://upload.wikimedia.org/wikipedia/commons/d/d1/Altes_Museum.jpg>]

Figure 4 Altes Museum, Berlin, Germany: plan.

[Image available: <https://igarciasimon.wordpress.com/karl-friedrich-schinkel-1781-1841/>]

on the importance of the position of this building and comments that “the architect also took note of the surrounding city and established this portion of Berlin as a precinct for the arts.” McClellan (2008, p.66) also acknowledges the importance of the museum’s position facing an open square “Schinkel moved conversation to the threshold between collection and city, implying an enlarged civic role for the museum within the body politic”. Pevsner (1976, p.127) observers that some commentators considered that The Altes museum may have influenced the design of the British Museum. He contests this with evidence that Smirk had already designed the façade of the British Museum in 1823, even though it was not constructed until later in the build. There is, in fact, evidence in the construction of The Altes to suggest the influence of English building techniques, as following a visit to England to study museum buildings in 1826 Schinkel incorporated cast iron and English fireproof construction methods into his design. There are no external windows in The Altes design as a way of maximising the internal wall space but there are two storeys. The ground floor was designed for the display of sculpture. The upper floor is accessed by the double staircase situated within the entrance hall, one leading off to the right and the other to the left, designed for the display of paintings. On both floors the rooms interlink allowing the exhibits to be displayed in a chronological order according to classification, and observed seamlessly. The idea of flow had been established and was now part of a common requisite for museum and gallery design. Again there was much debate as to how the painting should be displayed and classified. Eventually in 1830 Wagner was appointed director of the museum and Schinkel and Wagner arranged the pictures according to a criterion which they established, based on the historic period represented and the quality of work.

Figure 5 Alte Pinakothek

[Photo available: <https://www.pinakothek.de/en>]

Figure 6 Alte Pinakothek: plan.

[Image available:
<https://commons.wikimedia.org/wiki/File:Alte_Pinakothek_Munich_plan_1.jpg>]

Schinkel designed frames for the paintings that represented the period in which they were painted and advocated the procuring of copies of works to fill gaps in the historic sequence. According to Wagner's theories the galleries were unadorned to avoid distracting the viewer of the exhibit and detracting from the exhibits themselves (Pevsner 1976, pp.128-129).

Following the opening of Alte Pinakothek in 1836 *[fig.5 and fig.6 p.60]* designed by Klenze, the High Renaissance style of architecture also became influential on museum and gallery design during the nineteenth century. This style is based on the ancient Roman forms used for temples and monumental buildings and Klenze was influenced in his choice of style by a visit to Italy in 1823 (Pevsner 1976, p.129). It was commissioned by Ludwig I for his large collection of art. Whilst Klenze used this architectural style for the exterior and the principal rooms of the interior, its layout was his own:

> Where Klenze however did not follow any precedent of the past is in the plan of the building. The Pinakothek is twenty-five bays long from west to east but quite narrow with, in addition, wings at the ends projecting slightly to north and south (Pevsner 1976, p.129).

The building consists of two floors with the lower floor providing storage, a print room and a library and the upper floor being used for public display. It was innovative in that each of the twenty-five bays was divided into three parallel strips. The larger middle area took advantage of the skylight to illuminate the larger paintings. The north strip was used for cabinets and smaller paintings in the window area. The southern strip consisted of an interlinked gallery or loggia 400 feet long in the form of "a lavish vaulted corridor of twenty-five bays" (Pevsner 1976, p.129) which allowed access to all areas on the floor and displayed art from

Italian painting at the east/north end and northern painting at the west/south end. The design and layout was influenced by Raphael and his paintings occupied the central bay. The use of the three parallel areas was originally suggested by Johann George con Dillis, it was its use in the context of this building which became influential on many subsequent designs. Waterfield (1991, p.19) suggests the Uffiz, the Museo Pio-Clementino, The Altes Museum and the Alte Pinakolek, became the typological foundation of subsequent British examples.

Pevsner (1976, p.130) observes that the second half of the nineteenth century witnessed the prolific expansion of the number of museums and art galleries being built. He states that in the UK there were fifty-nine museums in 1850 but that by 1914 there were an additional two hundred and ninety-five. He mirrors this expansion with that on the continent and in the USA. Part of the reason for this expansion was due to a changing attitude as to what could be exhibited. Prior to this, with the exception of the South Kensington (V & A) museum, the established galleries were the preserve of artists and sculptors; those who created applied art such as ceramics, glass and metalwork could only exhibit at trade fairs up until the 1890s as the art establishment considered these craft activities and not suitable for exhibition in the gallery spaces. Social conditions and industrial pressure were also influencing factors, which were cause for Government debate from the early part of the nineteenth century.

In the UK in 1835 Parliament recognized the need for art and design education to improve the products of industry. The 1835/6 Select Committee title was to ‘Enquire into the best means of extending knowledge of the Arts and the principles of Design among the people, especially the manufacturing population of the country.’ Their investigations considered why, despite Britain being at the forefront of the manufacturing technologies through the industrial revolution, the items being

produced were being overtaken by European competition. Ashwin (1975) recognises that following the cessation in 1815 of the Napoleonic War, French industry had recovered sufficiently and was supported by the state-subsidized education, to enable the exporting of desirable products:

> ....and the French were seen to excel with products which paid more attention to quality of design than to quantity and economy, the predominant British criteria (p.8).

Romans (2005) observes the intention of the committee:

> It was insistent that a 'national taste' was to be achieved in part through access to museums and exhibitions, and also through the instruction of 'young men' in the principals of 'correct drawing from the antique (p.51).

Arts education in this context was through the attendance of classes that were available through the museums and galleries or through simply observing the exhibits which were selected for display. The start of the reign of Queen Victoria (1837–1901) was a time of marked class differences with an undercurrent of civil unrest. (Romans 2005, p.56; Schama 2002, pp178-192). Duncan (1994) states of the select committee that:

> Reforming politicians were not only concerned with the utilitarian benefits of art. They also believed that culture and fine arts could improve and enrich the quality of national life (p.43).

That by learning about art either through visiting the museums and galleries or through a more formal education, individuals would be influenced in matters of taste and diverted from their often mundane and severe existence.

By 1837 The School of Design in London had been established, this represents the earliest form of publically funded education and was aimed at breaching the gap between production methods and the finesse of the finished articles. At this time ‘taste’ was taught through the use of classical examples:

> ……there was an overwhelming desire to, as it were ‘pin taste down’- in brief this involved connecting it with what was perceived to be the perennial values of antiquity (Romans 2005, p.44).

The art schools were linked to the local galleries and museums, who at this time exhibited what was defined as fine art and classical forms; these could be observed and studied by the students. Swift (2005, p.69) remarks that some contemporary observers, for example the architect and designer Pugin, were aware of the need to improve the standards of design.

Patterson (2008, pp.290-292) comments that the spread of libraries, subscription libraries, bookstalls etc. throughout Queen Victoria’s reign are evidence of the social desire for learning and improvement, but that there was still class divides that existed within the system. He observes that by the latter part of the nineteenth century:

> Great industrial cities such as Manchester, Leeds and Glasgow founded major museums and art galleries to put themselves on the cultural map. These often contained significant treasures that merited a journey (p.253).

This indicates the significance of museums and galleries at this stage of their development. Whilst rail travel was by now available, the poorer members of society would not have the time or funds to make such journeys and were limited to seeing the collections held in local museums and art galleries. Lewis (2016)

states that the increased numbers of local museums and galleries during the nineteenth century was a result of:

> …social reforms to overcome problems from industrialization… The support of museums by local authorities was seen as a means of providing both instruction and entertainment to the increasingly urbanized population and became the subject of special legislation in 1845.

The 1851 Great Exhibition was held in the purpose built Crystal Palace, in Hyde Park. Many of the building components were manufactured in the West Midlands; the glass by Chance Brothers and the pre-fabricated frame by Fox, Henderson and Company both companies were located at Smethwick. Searing (1986, p.18), considers the Crystal Palace building and other large exhibition structures to be influential on the design of later museums and art galleries and notes that whilst the function of this building was chiefly to display the work of manufacturers it also displays a selection of art. This Great Exhibition was the first World Fair and through the "Shilling Days" and the availability of cheap rail travel on excursion trains engaged for the event, the products on display were available for all sectors of society to see. This accessibility for all illustrates the monarchy's awareness of the contemporary social situation and was one of the aims of Prince Albert from the planning stages (Schama 2002, p.148-150). It was believed that through their attendance of the Great Exhibition, the people could be "…..transformed from agitators to consumers" (Schama 2002, p.150). The more expensive days allowed the upper classes to visit the Exhibition without the need to mix with the lower orders who did not observe "the tight rigour of etiquette" (Patterson, p.198) which governed all public actions during this era.

The 1851 Great Exhibition highlighted the ongoing problem of the need to improve the design of the products that were being produced in the UK. Swift (2005) observes that the exhibition highlighted the inadequate standard of design in the UK at this time and states:

> The 'failings' of design education were held responsible, and few appeared to question the role of designers in industry, marketing and production. Instead a new design education system was proposed and Cole cleverly placed himself in a position where total control would be offered to him (p.72).

One of the driving forces in setting up The Great Exhibition was, as Schama (2002) observes, to change the attitude of the poorer classes of the country:

> So the Great Exhibition was meant to dispel virtually all social and political nightmares of mid- 19th-century Britain, replacing isolation by commercial connection (p.148).

Waterfield (1991, pp.19-20) recognises the importance of the trade exhibitions following the 1851 exhibition, commenting that from 1860 they stimulated the opening of many museums and galleries. He cites the 1857 Manchester Art Treasures Exhibition attendance as indicative of the interest in the arts at that time.

The success of The Great Exhibition prompted Henry Cole, in conjunction with Prince Albert, to propose the establishment of the world's first museum for contemporary art and design; the "Museum for Manufacturers" (1852) later known as the South Kensington Museum and then the Victoria and Albert Museum (V & A). The museum moved to Brompton Park House at its present site in 1857 and the School of Design was housed within the same building. This original, very

basic museum building had a glass and cast iron roof and was promptly dubbed the Brompton Boilers. The expansion of the collections in an era when the art market was less competitive and funding more easily attained necessitated a series of extensions, the earliest of 1862 being designed by Captain Fowke and used much terracotta in a North Italian Quattrocento or fifteenth century Renaissance style. There were further extensions added in 1872 and 1894 (Pevsner 1976, p.131). The foundation stone for the building as we know it today, as the Victoria & Albert Museum (V & A), was laid in 1899. This façade, designed by Sir Aston Webb is in the Wrenaissance style, a revival of the late seventeenth century style of architecture in the period c.1890–1914 in which themes from designs by Wren were prominent (Curl 2000).

An article from the New York Times, dated 26th June 1909, reports on the extension to the V & A, and indicates its importance in a world context. It is noticeable however that the report is chiefly concerned with the building materials used rather than the content of the museum. It was the first museum to have a tea room. In 1858 Henry Cole instigated the late night openings, these were made possible due to the innovation of gas lighting, with the aim of making the exhibits available to the working classes outside of their working hours; indicating an early attempt at expanding public inclusivity.

Waterfield (1991, pp. 23-24) indicates the level of class bias that would still exist at the end of the nineteenth century when visiting museums and galleries was becoming a popular pastime for a large number of people. In some areas, including London, the upper classes sought to enforce a Sunday closed policy to preclude the poor from visiting, but in industrial cities such as Birmingham, Glasgow and Sheffield they remained open. Cole is reported as stating that the V & A should be a “schoolroom for everyone” (Victoria and Albert Museum 2016).

The museum was responsible for the innovation of the inclusion of arts education as part of its purpose. This indicates the foundation of and the relationship between museums and galleries, art education and industry through the exhibits which were displayed and their relationship to production; links which still exist.

McClellan (2008) recognises the role of museums and art galleries and their value to urban areas and, referring to the Victoria and Albert Museum, states that “The integrity of the building enhanced the uplift of its contents and contrasted with the architectural and moral dilapidation of overpopulated urban areas” (p.68). McClellan’s comment suggests that the identity of the museum at this stage of its evolution was an important influence on the perception of the area in which it was situated. That in terms of architecture the building stood out from those around it and suggested a positive influence on its surroundings. Psarra (2005) reinforces this view, stating that architecture influences “the educational message and cultural value that are accommodated and projected” (p.78).

The emphasis was on accessibility and practical use as McClellan (2008) comments “the entertainment of the masses and the training of craftsmen; a commitment to contemporary design and technology but also to exemplary art from the past” (p.67). It was an alternative to the existing format of the “High Art” available at the National Gallery, which was considered the preserve of the rich and the educated.

The increased recognition of the importance of the educational role of museums and art galleries, the usefulness of the objects and the increased awareness of the effect of their display method is acknowledged by Lewis (2016):

> The Liverpool museums in England, for example, began circulating specimens to schools for educational purposes, panoramas and habitat groups were used to facilitate interpretation.

Zeiger (2005, p.10) recognizes that it was during this era that the use of "monumental stairs, courtyards, atriums and naturally lit galleries" was first utilized. These are features which continued to be in common use in some contemporary museums and galleries throughout the twentieth century, for example the New York Guggenheim with its naturally lit open central area and sweeping ramps *[fig.7 p.71]* and the naturally lit galleries of Firstsite, Colchester *[fig.8 p.71; appendix 5:2 p.385].*

There was an interesting juxtaposition between the Victorian relationship to the profit driven industrial society, and the contrast in its municipal architecture which was influenced, in the latter part of the nineteenth century, by the writings of Carlyle and also the work of Pugin. Classicism, the previously preferred style for buildings for museums and galleries was now seen as "foreign" and an "expression of authority" (Schama 2002, pp.168 – 177). In the latter part of the nineteenth century the Victorian Gothic Revival style was influential on the design of many municipal buildings including art galleries and museums in major towns, such as the Natural History Museum, London (1881), and the Hunterian Museum, Glasgow (1870 Sir George Gilbert Scott) as well as in more provincial areas such as Worcester Museum and Art Gallery (1896). This style utilised arched, steeply pitched roofs, tracery, gargoyles, corbels and stained glass. The late Victorians felt that it reflected an era of chivalry and expressed their high moral yearning.

Waterfield (1991, p.23) comments on the late nineteenth century philanthropic movement inspired by Henery Cole and John Ruskin which established a number

of smaller galleries designed to accommodate temporary exhibitions, supported through loans and gifts from artists, aimed at widening inclusivity. Some of these would become permanent galleries or museums.

The role of education and social reform continued to be developed within the art galleries and museums at this time and was paralleled by the growth of the number of schools for art and design. In the West Midlands, the Wolverhampton School of Practical art was established in Darlington Street partly with government funding and in 1885 the School moved to a new and larger premises in St Peters Close, adjacent to the Art Gallery, designed by Julius Chatwin (opened in 1884) *[fig.10 p.72]*. Waterfield (1991, p.22) suggests that Wolverhampton is an example of art being segregated from artefact and sculpture, as a more taxonomic approach was adopted towards the end on the nineteenth century, indicating the classification, segregation and identification of items considered as artistic from those of social and historical value, and the development of museology theory .

Industrial areas of the UK had/have many fine examples of such buildings, such as the Birmingham's Museum and Art Gallery which moved to its current building, an extension of the council house, occupying the floors above the offices of the Municipal Gas Department, in 1885 *[fig.9 p.72].* The building was designed by Yeoville Thomason, has an Industrial Gallery and also houses the world famous pre Raphaelite collection. Sir Richard and George Tangye (Birmingham based manufacturers of engines and hydraulic machinery) donated £10,000 to fund the move and this prompted other donations and monies from the council. The use of the upper part of this building, above areas used for municipal purposes allowed the council to sidestep the Public Libraries Act of 1850 which limited the spending of public funds on the arts (Simkin 1997; Waterfield 1991, p.21). It is situated next to the School of Art, and exhibited the students work, indicating the links between

Figure 7 Guggenheim New York (interior)

[Image: http://forum.the freedirectory.com/poststst156211_Solomon-R-Guggenheim-Museum-opens-in-New-York--1959.aspx]

Figure 8 Firstsite Gallery (interior)

Figure 9 Birmingham Museum and Art Gallery

[Photo available: <http://www.tpwestmidlands.org.uk/art-map-west-midlands/galleries-and-museums/>]

Figure 10 Wolverhampton Art Gallery

the galleries and museums and the art schools. The Birmingham Government School of Design was founded in 1843 by the Birmingham Society of Artists. In 1877, and following considerable persuasion by the then headmaster, Edward Taylor, it was taken over by the Town Council. It went on to become the first municipal college of art in the UK. The cost of the building (£21,254) was funded by donations from the Tangye family and Louisa Ryland a wealthy benefactor of the town (Everitt; New York Times 1906). The School of Art also opened in 1885. Its construction is a clear indication of the importance of the discipline to the industrial output of the era. Further evidence of the link between industry and the arts is the Ruskin Pottery, established in Smethwick in Birmingham by the son of the Art School's headmaster William Howson Taylor, which produced art pottery and won many medals at world's fairs and exhibitions (Atterbury 1993). There were also close links to areas such as the silver and jewellery quarter and its artisan workers.

Waterfield (1991, p.18) observes that whilst the exterior style of museums and galleries started to change at the end of the nineteenth century, the internal layout generally referenced the earlier typographical styles. He comments that this continued until after World War II.

Summary

In this chapter I have given a brief overview of the development of the design and layout of museums and art galleries pre-twentieth century, a situation which remained largely unchanged until after World War II. The importance of this period is evidenced through the number of pages Pevsner (1976, pp.111-138) attributes to its development compared to that of the twentieth century. Key buildings influential in this development have been used as examples to track this

progression, but are limited as the main focus of this study is from the twentieth century onwards.

In the first half of the nineteenth century the museum and gallery architecture tended to follow a prescribed pattern associated with civic buildings. They were often built in the Classical or Renaissance style. Imposing buildings with columns and pediments based on the roman basilicas, an association to government and law, and the Greek temples and Italian Renaissance churches with their association to culture and art (Zeiger 2005, pp9-10). Hence the buildings reflected their governing bodies and their content. Evidence of this building style can be seen in many municipal museums established during this era including Manchester City Art Gallery (1835 Sir Charles Barry) and Bristol Museum and Art Gallery (1823).

Giebelhausen (2003) commenting on museum and art gallery architecture at the start of the nineteenth century observes that through this style of architecture the building was “Aiming to address a ‘general’ audience; they advocated an integrated approach that depended on a lavish decorative scheme to frame the exhibits” (p.3). She goes on to state “The new building type not only seemed to satisfy the cities need for symbolic significance but was also indicative of its metropolitan aspirations” (p.5). This comment indicates that museums and art galleries have a historic precedence as a representation of the status of the area in which they are situated. Their design was influenced by key buildings in larger British and continental cities and the display methods they developed through a growing awareness of the need to organise and promote understanding and appreciation of the pictures and objects.

A large proportion of the literature indicates that many of the improvements implemented in the latter part of the nineteenth century were driven by the incentive of economic gain; this opinion has been the cause of debate in more recent commentaries where the philanthropic intentions of some of the benefactors is recognised. The change from cottage industries to mass production caused a mass influx into the towns and severed the maker from the process of complete production, resulting in the concerns raised over quality of goods being produced at the time of the 1851 Exhibition. Education through museums and art galleries was seen as a remedy to this situation as well as a form of diversion from social unrest. Whilst travel options were expanding through the railway networks, this was still the preserve of the middle and upper classes and the local museums and art galleries would be the option for those from poorer backgrounds who had neither the time nor the means to expand their horizons.

Chapter 3

DESIGN OF TWENTIETH CENTURY MUSEUMS AND ART GALLERIES

Introduction

In this chapter I examine the twentieth century developments in the design of museums and art galleries, which would culminate in the emergence of the Icon structures that came to dominate the latter part of the twentieth century and the re-emergence of a more traditional internal layout with contemporary styling.

Whilst installation art evolved in the earlier part of the twentieth century, the increased popularity of multi-media art, and digital art since the 1980's has had a profound effect on the buildings and the spaces within. Prior to this the majority of exhibits in art museums and galleries consisted of painting, sculpture or photographs. Multi-media exhibits employ a variety of material and vary in their scale. They often require an interaction with the viewers. They can be difficult to assemble and install and have an integral relationship to the spaces in which they are located. Installation and multimedia art challenged the traditional ideas of gallery space through their scale and complexity, requiring areas that were flexible and fluid. In some traditional established museums and art galleries artist are now invited to curate exhibits and devise installations inspired by the collections held which is evidence of the considered importance of this genre in the context of contemporary museums and art galleries. The British Museum, The Science Museum and The National Gallery are English examples of institutions which have employed this relationship between artist and institution in order to make collections more engaging and accessible to the public (Putnam 2009, p. 194).

A more inclusive attitude has been adopted in the latter part of the twentieth century (McClellan 2008, p.104; Schubert 2009, p.152) which has also affected

the design of these buildings along with a greater need to accommodate additional facilities and variety of areas in order to attract a wider audience. The expectations of those who use the buildings have also changed in more recent years in terms of the impact of the appearance of the building. The influences that these developments had on the museums and galleries from the West Midlands region are examined in *Chapter 6 Case studies from the West Midlands [p.199]*

3.1 1900 – 1945

The Arts Enquiry (1946) notes that in the first half of the twentieth century there was very little expansion in museums and galleries. With the exception of the National Museum of Wales and the Scottish National Collection all of the national museums were in London. It suggests that the municipal museums were “Neither interesting nor valuable” (p.104). The Arts Enquiry identifies the effect of the World Wars on galleries and Museums in that the funding was hugely reduced or ceased altogether. It also acknowledges that there was no national funding provision for museums and galleries is the provinces.

By the turn of the twentieth century there were approximately 120 schools for art and design in the UK (Bird 2000), many of them in close proximity to museums and art galleries as discussed in the previous chapter *[p.70]*

The development of art and design within the art school establishment was mirrored by the increased recognition of the museum and gallery workers.

> ...by the early decades of the twentieth century some museum workers could be understood to be professionals with authority, qualifications, staff to manage, a career structure and a peer group. This group, through events such as the annual meetings of the Museums Association, and in line with government policy, began to develop an

> increasingly sophisticated body of professional knowledge concerning the educational role of the museum (Macleod 2007, p.82).

The Arts Enquiry (1946, p.118) reflects the findings of a survey conducted between 1941 and 1944 and suggests that the educational provision for those who worked in the museum and gallery sector was extremely limited at this time. It questions the conditions of employment at the national institutions, laments the lack of courses available (particularly in the provinces) but does recognise that some of the more recent applicants for museum and gallery jobs had studied at the Courtauld Institute, London University, or had experience of overseas travel. Tate offered a six month attaché, but these were unpaid and as such class orientated. This survey also suggested that new institutions were needed, including a Pavillion of Industrial Design; for which the plans never progressed due to a lack of funding. Its comments relating to existing buildings were damming, noting that:

> The buildings are one of the most unsatisfactory features of the national collection…… The new sculpture gallery at the Tate, opened not long before the war, is one of the worst examples (p.115).

The scathing report of the condition and style of the buildings extends to municipal art galleries of which it states:

> Nearly all the municipal art collections are inadequately housed; and where the art gallery is part of a museum and public library the exhibition space may not amount to more than one gallery. Practically no gallery has been scientifically designed for its purpose. Few have lecture halls or galleries for temporary exhibitions, space or equipment

> for storage, lifts for moving sculpture or workshops for restoration or repairs (p.128).

Waterfield (1991, p.28) acknowledges that in nineteenth century examples of these buildings the provision of ancillary areas and temporary exhibition facilities was largely ignored. The reference to “scientifically designed” spaces may be a direct reference to the modernist ideal of stripping down spaces to the purely functional form and the rejection of historic typology resulting in the neutrality of space, as discussed by O’Doherty (1986) and Putman (2009). The Dartington trust who undertook the research for The Arts Enquiry were also originally responsible for the formation of the Dartington Hall Progressive School, which was at the Avant Garde of educational thinking at the time (Kerridge 1987). This may have informed their views on museum design.

Macdonald (1992) suggests that the in the 1920s the discipline of art and design was still considered to be of less value than the elitist high art even though many museums and art galleries now exhibited a wide and varied range of artefacts. “the fine arts and illustration prospered…… industrial design was neglected, and design students were ‘second best’” (p19). The Council for Art and Industry (established 1934) encouraged the Board of Education and the art schools to rectify this situation through design, production and exhibition of student work. (Macdonald 1992, p.20). In Birmingham the work of the students attending the Birmingham School of Art was exhibited in the city’s Museum and Art Gallery. Lewis (2016) suggests that in the early part of the twentieth century the development of museum and gallery organisation was adversely affected through a lack of overall organisation:

> In Britain a diversity of providers – government at both national and local levels, universities, societies, companies and individuals – did not encourage cohesive policy making at a national level.

The variety of those responsible for museums and art galleries is acknowledged by The Arts Enquiry (1946, pp.104-150) as is the lack of suitably paid or educated staff, the lack of funding and committees who had no or restricted knowledge of the institutions which they controlled.

The relationship between the museum or art gallery and the town or city in which it is located is considered by McClellan (2008) considers the relationship between twentieth century ideas and historic examples and comments that the idea of the city being observed from the museum was an idea originally conceived by Schinkel at the Altes Museum:

> Anticipating the city views afforded by many new museums (the Pompidou, Tate Modern, MOMA). Schinkel's terrace is a place of refreshment and conservation, a platform from which integrated fabric of a city life may be appreciated (p.66).

This idea was further considered and developed in the Twentieth century by Patrick Geddes (1854-1932) and Le Corbusier (1887-1965) with their 'pyramid' designs, where the visitor entered through the top at a vantage point for observation and progressed downwards through increasingly larger spaces which would accommodate the advancing progression of design through history, finishing at ground level in the city in the modern context making it as a camera obscura for the visitors to observe their own landscape. As Vidler (2003) observes of Geddes Outlook Tower Castlehill, Edinburgh, it was responsible for:

> ……most importantly reconstructing the public street as a space of display….. the street would now take on an instructive instrumentality as a museum of the everyday, an instrument for the spectacle of modernity (p.164).

Geddes (1904) proposed the construction of a series of galleries to encompass a progressional range of galleries housing artefacts pertaining to the historic context in a range of buildings architecturally correct to the eras that they represent. Too this he added the outlook tower for the display of twentieth century objects. Pictures were to be kept in a separate art gallery within the complex and Geddes is prescriptive in which type of images should be displayed to further an understanding of art without confusing the visitor (p.166). Geddes extended his views on the type of objects that should be displayed within the history museum and suggests that this may form into an educational insight that would, in the future allow further sorting of stored acquisitions; he berated the V & A museum for the quantity of “duplicate” exhibits that it displayed and suggested that it would be improved by reducing its holdings and distributing these to other museums and galleries (p.166). He suggested that this review should extend to architecture and used the analogy of natural decay and renewal to suggest that adaption through alteration and renewal is part of the progress of the civilised world (p.167).

In Geddes’s proposed design the tower becomes increasingly complex as it ascends, representing the expansion of knowledge and technology that he perceives will be indicative of the twentieth century. The tower affords generous views over the city and its past and present context. As you ascend so your view is widened; again indicative of the gaining of knowledge as man progresses in his evolution. This is an optimistic idea that acknowledges that not only should the past be preserved, but also the present and the future. He proposes the addition of

a projected “unfinished” wall (p.164), anticipating an additional building for the twenty first century. Geddes sought to amalgamate the historic and the contemporary with a future provision adding a flexible aspect to the design.

Vidler (2003) comments on Corbusier’s ‘Musee Modial’ project, a pyramid style of building that would be entered into from the top via an external ramp. This works in a descending manner, with the visitor moving down into to the building and its shape creating more space as one moves through history into the future and man’s increased development. Vidler (2003, p.163) comments “Le Corbusier worked to dissolve the boundaries between the museum and everyday life.” and finds a direct comparison to Geddes Outlook Tower (p.172). These projects both employ devices designed to make the visitor feel relevant to the buildings and an inclusive part. From the top the visitor to either would observe the area that had evolved. In the ‘Musee Modial’ project they would proceed downwards encountering spaces of a progression of historical evolution ending in the contemporary context relevant to themselves before exiting back into life. In the Outlook Tower from entering the complex the visitor progresses through history and then enters the tower rising up through the progression of the twentieth century to emerge at the top to observe man’s achievements.

In the early decades of the Twentieth century the museum’s functions and objectives were evolving. Vidler (2003) comments:

> .....after 1910, a concept of the modern museum was formulated that joined the domestic to the public in the widest urban and regional context……as an instrument of instruction, informing the new mass public about its geographical, social, technological and cultural potentialities (p.163).

This change also extended to the way in which those who worked in the museums and galleries were regarded and as a result the influence that they had on the structure of the building. McClellan (2008) perceives that this increased status coupled with the changing social and artistic perceptions resulted in a new attitude:

> The early decades of the twentieth century witnessed the rise of the professional curators, and as their authority increased so did their involvement in matters of museum design. Dedicated primarily to the objects and visitors in their care, curators denounced the stately grandeur of traditional museum buildings in favour of a new environment that privileged flexibility, display conditions, access and comfort…… In keeping with the ideology of the machine age, museum professionals insisted that the functional efficiency of the museum take precedence over other considerations (p.71).

These developments continued on through these early decades and affected all aspects of the design and management of buildings for the arts. Macleod (2007) observes that:

> By the 1930's, important new attitudes had begun to emerge, evident in government rhetoric, which argued for the arts to be introduced more widely into society…… It was in response to and as part of these shifts, and as increasing amounts of public money went into their running, that museums and galleries across the country began to take on a more publically orientated role (p.81).

The Arts Enquiry (1946, pp.109) acknowledged the government rhetoric but it suggests that funding was severely reduced due to two world wars and the economic crash in the 1930's, and that legislation was deficient.

Macleod (2007, pp.84-85) indicates that whilst previous measures had been taken to increase public attendance at these institutions, there still remained a class bias. Museums and art galleries were still perceived as being for the affluent who had spare time and for the academics. Vidler (2003) comments that some saw the continued developments with government involvement as a continuation in controlling what the public perceived from the exhibits and the influence of how they were presented. He quotes from the writing of Georges Bataille (1930):

> As Bataille understood it, the modern museum was caught between its architectural condition as *monument a memoire* and its public function as *machine a memoire*, between, that is, the Louvre and the guillotine (p.177).

Bataille recognised that the museum was significant to long term "monumental symbolism" but also that "like the guillotine, simply a machine that would- transparently, so to speak- operate on behalf of the systematic control of memory" (p.177). He considers that the architecture of the museum can have an impact which may influence how it is perceived within the context of its locality as an asset indicating the success of the area, pride or investment. However, its purpose of exhibition, which is governed by those controlling the decisions of what to display has a cerebral impact; subconsciously influencing the opinions and passive learning of the visitors.

O'Doherty (1986) discusses the rise of the 'White Cube' gallery space, unadorned, modernist inspired, plain symmetrical display spaces, which were considered as

providing neutral containers for art, where neither frame nor setting distracted from the subject; a view which would become contested as discussed later in this chapter *[p.94].* O'Doherty (1986) attributes the development of the 'White Cube' to the influence of Modernism and sees the exhibiting of Duchamp's '1,200 Bags of Coal' as an attempt to unite all of the space, that he "invented the ceiling" (p.66) an area largely ignored since the demise of the historic painted ceiling and used the architectural fabric as intrinsic to the exhibit. Thus, the gallery space becomes part of the exhibit itself (p.19 and p.69). This view is corroborated by McEvilley (1986, p.7).

Whilst the V & A Museum *[fig.11 p.86]* had pioneered many new public facilities the majority of museums and art galleries were still orientated to display and education with amenities disregarded. Waterfield (1991) comments that in other institutions these facilities were often considered unnecessary and cites the aristocratic trustees of the National Gallery as ignoring them until 1947; although a canteen was introduced in 1939 for those attending wartime concerts. This musical entertainment for the masses can be seen as an example of the acceptance of these buildings being used for other purposes during the early years of the Second World War. The blackouts had resulted in the music halls of London being closed and many of the museums and galleries had had their exhibits removed to safe storage outside of the capital reducing the threat to them from German bombing. Myra Hess organised lunch time concerts within the National Gallery to entertain and raise the morale. These proved to be a popular distraction and form of entertainment during troubled times (Oron 2007).

The idea of using galleries and museums as venues for forms of alternative entertainment is now adopted by many institutions. It is seen as a way of increasing inclusivity by attracting an alternative audience into the buildings;

Figure 11 Victoria and Albert Museum, South Kensington, London. UK

Figure 12 Guggenheim New York. USA

[Photo available: <http://www.citypass.com/new-york/guggenheim-museum>]

encouraging different groups of visitors to become accustomed to the cultural resources on offer and encouraging them to return. This is a factor that has become a consideration during the design of many museums and art galleries; for example, NAG *[case study 6:1 p.200],* TP *[case study 6:2 p.220]* and the Light House Media Centre *[appendix 3:4 p.371]*.

3:2. The post war period

Schubert (2000) comments that following the end of World War Two, many of the museums across Europe showed signs of physical and political damage. He also observes that these museums, without exception all followed the same, prescriptive architectural style which reinforces them "as outmoded bastions of questionable bourgeois values and aspirations, politically opportunistic and stuck in the past" (p.52).

The economic frailty of art gallery and museum buildings became apparent in the post war years. Funds were being redirected to rebuild homes and industry and many museums were unable to carry our repairs, as a result they became dilapidated. Marr (2007) comments on the use of surplus material such as Perspex and aluminium, previously intended for building planes being used to create items to display in the post-war exhibition 'Britain can make it':

> Better looking cooking pots, mugs, lights and cutlery were advertised, the first of them in the 1946 'Britain can make it' exhibition at the Victoria and Albert Museum……The show was quickly named 'Britain can't have it' by disgruntled citizens…… (p.52).

Schubert (2000) contends that after the war, art lost its importance compared to other cultural activities, and that this continued until the student riots of 1968 for democratic reform and social justice (p.55).

Pevsner (1976, p.136) suggests that one of the most influential factors on the development of museums and galleries in the twentieth century was not architectural style but the bequests of collections for the public domain. He does however comment on several aspects of museum development during this period. An example that he comments on briefly and rather disparagingly is Frank Lloyd Wright's Guggenheim Museum in New York, the first major arts building to break the traditional mould and set a new standard of architectural innovation. The intention to build was announced in 1943 and the museum opened in 1959 *[fig.12 p.86]* Pevsner (1976, p.136) suggests that the monumental design of this building detracts from its function and that its internal layout restricts freedom of movement through the controlling aspect of the descent of the spiral which restricts cross movement. This he observed restricts the individual choice to cross galleries and observe selected works and that the device of the spiral itself intrudes upon the viewer's concentration on the exhibits. This is a building which is contested by architectural commentators. Montaner (2003) suggests a different perception of the building form:

> This was the first great step in the evolution away from the static, enclosed, academic symmetrical box toward an innovative, cinematic form; a new active dynamic vision of the museum, shaped in this case like a spiral (p.12).

Wright's own comment "We have finished with doors and windows. I am tired of them. The building of the future will be 'organic architecture'" (Iovine 1999, p.18) indicates that he recognized a need for a new progression. He fully intended that this would be what we would now term a landmark building. The innovative design has made the structure an icon of its age.

> Given the decisive turn toward clean, subdued, curator-friendly museum space in the 1930's, Frank Lloyd Wight's bold design for the Guggenheim Museum in New York (1942-59) seems doubly subversive in retrospect……modifying the iconography of dome and circle, Wright conceived the Guggenheim as an inverted Tower of Babel that, instead of generating miscommunication and disharmony, fosters a sense of community through shared experience of space and art……one never loses sight of the majestic central court , or of the other visitors (McClellan 2008, p.78)

McClellan's comment regarding the ability to observe others within the building links to the idea of seeing and being seen not just as a form of social inclusion but also as a means of control. This relates to Bentham's Panopticon, an architectural device designed to enable control of a large number of inmates in institutions such as prisons, asylums and workhouses using a minimal number of supervisors. The design of the Panopticon utilised a central watchtower to enable a 360-degree view of the surrounding spaces and, hence those within them. From the first announcement of the intention to build the Guggenheim New York the plans were subjected to a barrage of hostile comment from planners, architects and artists who felt that it would be unsympathetic to the articles to be displayed. Comments that the visitors would be exhausted before they began viewing the works on display are evidence of misinterpretation as Wright had always intended that the visitor would use the elevator to the top of the structure and work their way down the ramps viewing the exhibits. This design links to the ideas of progression through space as espoused by Le Corbusier and Geddes (McClellan 2008, p.34; Vidler 2003, p.172).

Ironically despite all of the previous negative press, one month before the building opened “a survey of five hundred leading architects” judged it to be the “Eighteenth wonder of American architecture” (Iovine 1999, p.4). The building was a new conception in museum/gallery design. A Gallop Poll completed just one year after the museum opened indicated that 40% of visitors came just to see the building and 5% came just to see the collections (Iovine 1999, p.5). This was the start of a trend for mainstream architectural tourism that the Guggenheim Foundation would develop in later years, where the architectural design was seen as a significant element in attracting visitors to the museums. It could be argued that this is the contemporary equivalent of the historical ‘Grand Tour’, where certain buildings are designed to be significant and become items that are viewed in isolation of the contents within them.

Pevsner (1976, p.138) suggests that the emergence of the single storey museum and gallery building was a key event of this era. He cites the Kroller-Muller Museum at Otterlo, Holland as the first major example. Designed by van de Veld and built between 1937 and 1954 with a central courtyard and opposing wings it relates to historic styles through its layout and the use of roof lights. Pevsner also acknowledges the importance of the integration to the landscape through the examples of Louisiana at Humleback, Denmark (designed by Jorgen Bo and Vilhelm Wohlert opened 1959) and the Oakland Museum, California (designed by Kevin Roche opened 1968) where the scale and views to the surrounding area were integrated into the design.

The concept of ‘Universal Space’ the combining of the architecture with the exterior area where it is sited through a flow of the natural surroundings and the created built environment and ‘the clean slate’ “the jettisoning of everything that went before” (Salingaros 2008, p.20) was addressed by Mies van der Rohe in the

Figure 13 New National Gallery, Berlin, Germany.
[Photo available: < https://ajwateridge.files.wordpress.com/2014/03/2902_g.jpg>]

Figure 14 Pompidou Centre, Paris, France.
[Photo available: < http://www.parisdigest.com/monument/centre-pompidou.htm>]

Figure 15 Ikon Gallery, Birmingham. UK

Figure 16 New Art Gallery Walsall, UK

1968 New National Gallery in Berlin (Zeiger 2005, p.7) *[fig.13 p.91].* This glass and steel structure sits on a raised plinth on a plaza above the city. It has transparency from the outside and a clear view out from the inside; hence the space is undivided and becomes universal. Internally the main gallery space has planar partitions, space dividers that can be moved and arranged to create a variety of different areas to suit the various exhibitions. There is further space below ground level.

The use of plaza or city square areas adjacent to these buildings was a device used in the nineteenth century that has, in the latter part of the twentieth century had a resurgence in popularity and become an important element of the design in more recent years (Worpole 2000, p.17). Examples of the use of square or plazas are the Pompidou Centre, Paris *[fig.14 p.91],* The Ikon Gallery, Birmingham *[fig15 p.92; appendix 3:1 p.357]* and NAG where these areas have become popular public social spaces. The materials and style of the design of the National Gallery Berlin allows for accessibility through transparency but can compromise the exhibition space in terms of how items on display affect the appearance of the building and also damage through solar effects on the works. McClellan (2008) comments that:

> Scale and setting doomed the building as a space for art, in Berlin the large hall on the ground floor was designed for temporary exhibitions whose changing contents dictated an open plan and maximum flexibility, but in practice the space dwarfed most paintings and the light proved difficult to manage (pp.82-83).

Pevsner (1976, p.136) also suggests that whilst this building has “crystalline clarity” it is flawed. William Rubin, Barr’s successor at MOMA, recalled that the

Mondrians displayed on hanging panels at the inaugural exhibition in 1968 looked like 'linoleum samples at a trade fair'" (McClellan 2008, p.82). The use of the glass facade became a popular feature of many buildings of the post war modernist genre. Schubert (2000) remarks that:

> The glass facade had become an important architectural shorthand, signalling openness, transparency and declaring that there was nothing concealed within, no hidden ideological or political agenda (p.53).

However, Pallasmaa (2005, p.31) expresses concern over the contemporary use of glass and in particular large areas of reflective windows which he says alienates the public through the reflective properties, making them self-conscious of their own presence.

O'Doherty (1986) considers that a key curatorial development that became commonplace through modernism and then the use of different media for collage was the display of works of art without frames. That this changes the way in which the pictures are perceived, removing the focus from the subject and amalgamating it with the picture under scrutiny:

> The classic package of perspective enclosed by the Beaux-Arts frame makes it possible for pictures to hang like sardines. There is no suggestion that the space within the picture is continuous with the space on either side of it (p.19).

In removing the frame, he argues that the space for display becomes part of the work of art. That by the late 1960's this method of display had altered the perception of the art and the space around it "To paint something is to recess it in illusion, and dissolving the frame transferred that function to the gallery space" (pp.72-73). He suggests that this change of the items now being displayed and the

way that they were presented confronted social orders, that those responsible for the exhibitions made some aspects of them inaccessible to many and as such established for the few who professed to understand the “radical propositions” (p.74).

Stirling (1984, p.152) referring to his career immediately after leaving architecture school, acknowledges that this was a period dominated by modernist theories and ideas, and states “in those days we believed that modern architecture could do it all.” Pevsner (1976, p.136) suggests that in the post-war period “no new principles have turned up” indicating a belief that the traditional influence remained a significant factor in the design of museums and galleries.

It was not until the 1960s and the 1970s that museum funding restarted (Schubert 2000, p.53). Another factor that aided the resurgence of the museum and galleries was the rise of tourism due to cheaper travel and the subsequent developments in the leisure industry (Schubert 2000, p.56). Schubert remarks that “From this point on, reflections on the nature of the museum and its underlying assumptions became an integral part of its day-to-day practice” (p.57). Waterfield (1991) suggests that the links between art and industry, first recognised in the nineteenth century are “an argument with a different emphasis [is] still used” (p.17). He cites the’ Myerscough Report’ 1988 which suggests that art and industry support each other and that art has become an industry in itself.

Searing (1986, p.20) observes a return to historic typologies in the 1970s and suggests that Louis Kahn was at the vanguard of this. Through his design of the Kimbell Art Museum, Fort Worth (opened 1972) and the Yale Centre for Art (opened 1977) he encompasses features proposed by Durand and utilised by

Schinkel in the nineteenth century combined with modern configurations. Referring to the Kimbell Searing (1986) states:

> Kahn was able to provide spaces that are room like, with a sense of enclosure like that provided by traditional galleries, but that can easily be rearranged and opened up when necessary (p.20).

Of the Yale Centre for Art Searing (1986) comments “Kahn pursues a similar strategy of providing flexibility while simultaneously rejecting the totally fluid space of modernist museums” (p.20). She notes Kahn’s use of interior courtyards, vaults and repetitive patterns to give flow and consistency and his knowledge of the use and effect of natural light on the architectural interior and on the pictures (pp.19-20).

This idea of universal space is in part a way of elevating the building’s importance and impact; space in urban areas is generally in short supply and of premium cost. It is also a way of offering a flexible display space as epitomized by the Renzo Piano and Richard Rogers Pompidou Centre (1977) *[fig.14 p.91]* where the services are all external to the building giving flexibility in the internal areas whilst maintaining “shop window” transparency at plaza level. Schubert (2000) remarks that the Pompidou Centre “strove to be truly interdisciplinary” (p.58). It could also be observed that the honest appearance of the building with its snaking escalators and the frame of the building clearly on display, are reminiscent of structures from an amusement park. This association can be linked back to the historical references of the fairs being the preserve of the poor and the galleries the haunt of the rich. This is a device to encourage more inclusion. More recently sensory elements have also been used to engage the visitor such as at the Imperial War

Museum, North *[appendix 5:8 p.413]* with its sloping floors, cinematic projections and audio tracks. McClellan (2008) describes the Pompidou Centre as:

> Embracing high and popular culture, modern painting and sculpture as well as a multimedia library, a performing arts space, a cinema, cafes, shops and great city views, the Pompidou was a new type of institution packaged as a radically new architectural envelope…… With its open concourses inside and out, viewing platforms, bright colours and permeable transport structure, the Pompidou invites participation and is palpably civic in orientation (p.84).

In the 1980's there was a growing awareness that the design and layout of the interiors of these buildings needed considered curatorial input in order for them to function in a manner that made them accessible to the public. Searing (1986, pp.25 -26) comments on this partnership and suggests that the architect is responsible for providing areas that are appropriate to the collections that they house through "sympathetic surroundings, lit in a certain way" (p.26) and that they should have an understanding of the exhibits. She goes on to suggest that "So, many of the problems in viewing pictures don't have to do with the architecture, but with curatorial considerations." She cites conservation and display, a contempt for the audience, overcrowding and a lack of consideration regarding the seating and other furnishings as part of this. O'Doherty (1986, p.15) also considers the effect of ancillary objects within the gallery "a firehose in a modern museum looks not like a firehose but an aesthetic conundrum."

The Staatsgalerie, Stuttgart (opened 1984) by James Stirling of Michael Willford and Associates is an example of a design based on elements of a traditional typology interpreted through a contemporary style.

> We hope the Staatsgalerie is monumental, because that is a tradition for public buildings but also we hope that it is informal and populist, hence the antimonumentalism of the meandering footway and the voided centre and much else including the colouring (Stirling1984 p.151).

Part of the competition brief for this gallery was making a connection to the former Straatsgalerie (1843) and the utilisation of a sloping site (Kroll 2011). Stirling used the gradient of the site as part of a promenade that traversed the museum, leading the visitor chronologically through the museum and as a device "connecting the public with the cultural institution" (Kroll 2011). The design uses a variety of material which represent classical architecture and modern industrial production to evoke a sense of connection to the traditional influence, Stirling (1984, p.156) offers Schinkles Altes Museum as the prototype for the design of buildings that followed. This has influenced his style in conjunction with the postmodern influence and the art thereof (Kroll 2011). This is representational of the art of the architect and the art of the exhibits on display. On the front of the building, adjacent to the walkway that bisects the museum and which Stirling considered transformed the architecture into an "architectural landscape" (Kroll 2011), the structure is fluid and combines stone and brightly coloured metal. The colours also serve as navigational devices. Its form contributes to an informality. This is mixed with classical elements such as the internal atrium, which is open to the air and forms part of the public walkway. The atrium is used as the sculpture garden with columns, niches and stone facing as the traditional elements presented in a postmodern style. Stirling incorporates the 'U' shaped design of the gallery spaces, which directly references the Alte Staatsgalerie (Stirling 1984, p.155; Kroll 2011). Stirling (1984, p.152) states that this museum's design also illustrates an

awareness of the building's location in terms of its relationship to surrounding buildings and denotes a marked difference to earlier work which were "in the 'Abstract' category where the surrounding context had little influence" (p.152). In the design and building of the Staatsgalerie Stirling retains as many of the existing buildings as possible and ancillary museum buildings such as the administration centre were designed to be of similar size, fabric and orientation as the surrounding structures. This helps to establish what Colquhoun (1967, p.46) refers to as the "phenomenal world" where familiarity and memory reinforces our sense "of place and relationship". Colquhoun (1967) suggests a need to attach a 'value' to past forms, and that this helps to establish how ideas are evolved:

> This could mean not only that we are not free from the forms of the past and from the availability of these forms as typological models but that, if we assume we are free, we have lost control over a very active sector of our imagination and of our power to communicate with others (p.50).

Stirling (1984, p.158) proposes that modernism was subjected to a loss of faith, and this was mirrored by a doubting of "the conviction of welfare state and hardnosed commercial standards." He suggests that the modernist styles sought utopian answers and had become too constrictive, that this was a catalyst for a return to traditional values and aesthetics which would encourage "increased responsibility, particularly in the civic realm" (p.158); that the result of this may be that future architectural designs may be less prescriptive and offer an environment with which people will be "richer in memory and association" (p.158).

Colquhoun (1967, pp.45-51) also considers the importance of typological influences. He suggests that new typologies, which are intuitive and ignore historical influences, fail to solve problems. Established typologies have already

addressed many of these problems and thus should be used as a platform which can be adapted and developed; that when proven they can then be used in place of the traditional ideals. Colquhoun (1967) refers to “use value” the function of an object, and “exchange value” how an object communicates with society and states that we need “coherent and logical systems” (pp. 45-46). In the further development of the traditional typologies “freedom lies in the detail” (p.49).

The Clore Gallery, opened 1987 is another example of a James Stirling design which uses similar colour devices and design ideas to the Staatsgalerie. The external area has a variety of finishes, all used in the context of the adjacent areas. It was designed as an extension to Tate Britain, specifically for the Turner exhibits. The walls immediately adjacent to the original building echo architectural features and finishes combining “Portland stone and Stucco” (Stirling 1987, p.255). Walls to the side and the rear of the building are of brick, coloured according to other buildings in the vicinity. The changes of finishes do not occur on the corners of the building as one would expect, Stirling states that “I don’t think that you can make junctions on corners because if you do, the transition is too strong – it becomes a break” (Stirling 1987, p.255). This idea is exploited further by the surface finishes joining diagonally in some areas creating “disjunctions which are transitional” (Stirling 1987, p.255). The façade of the building also includes green framed windows which protrude through the surface of the building and, from the inside, give selected views of the river. The entrance is simple in form and rebated, the idea being that it does not detract from the entrance to the main, older gallery. The visitor is drawn into the gallery in a zig-zag manner that continues in the interior.

The internal public areas combine a variety of heights, colours and finishes. Walls seem to hang in mid-air, a grid system mirroring the outside front walls

embellishes the surface adjacent to the stairs. Access to the galleries, which are on the upper floor continues the external weaving path traversing double height spaces and low areas that feel carved out of the walls. Colour is used to emphasise design features such as the arch visible from the landing space, and as you descend the stairs are highlighted by bright colour indicating the way to the galleries. Colour is used to identify separate areas. The lecture theatre and other common use rooms are positioned on the ground floor and are placed so that they are accessible when the rest of the gallery is closed. This reduces staff costs and security risks.

The galleries themselves are far more traditional in style, combining modern lighting and rebating methods with vaulted areas and side rooms off. Jencks in Stirling (1987, p.254) comments that the design takes several contexts to a new level. It acknowledges the heritage of the original gallery and the tradition of museum and gallery design and interprets them through modern methods and techniques. Waterfield (1991, p.26) comments on the traditional design of British galleries having their paintings housed on the upper floor, making use of roof lights or windows positioned towards the upper wall level to utilise the natural light whilst facilitating the accommodation of large numbers of work. Searing (1986, p.21) attributes the interpretation of traditional style through the use of modern materials to Louise Kahn “Kahn recreated a museum tradition for the late twentieth century by employing new structural systems while restoring old planning types.” Colquhoun (1967, p.51) suggests that the work of the artist Kandinsky and of the musician Schoenberg are key to the idea of taking traditional elements and transforming them into a contemporary form; that if interpreted as the framework and the context they can be given a new skin. This is relevant to the way that Stirling regards many design features in his museums and galleries.

Searing (2003) uses the example of Tate St Ives *[fig.17 p.103]* opened 1980, to indicate the extent to which some museums and art galleries are designed and laid out to encourage participation and inclusion of a wider audience through the facilities that they offer "the much published provision of storage for surfboards in the gallery's cloakroom is a clear symbol of the desire to appeal to a wider constituency" (p.118). This comment is in direct contradiction to the reaction from Ben Nicholson whom Stephens (2003) states suggested "that fewer visitors, of a higher social class, might square the circle of tourism and the consequent damage to the town" (p.119). This highlights the varied debate that surrounds these buildings.

In the 1980s, under the Thatcher Government, arts institutions were encouraged to put an end to the 'culture of dependency' and become self-sufficient through 'plural funding'. This was at a time when nationalised industries were being dissolved or sold off and financial independence, removing the burden from the treasury resources, was considered appropriate (Marr 2007, pp.428-433). Schubert (2000) observes that whilst this trend extended across Europe it was particularly virulently pursued in the UK under the Thatcher government.

> Swingeing cuts had swiftly been implemented and many institutions found themselves in dire financial straits, long before alternative funding arrangements could be successfully organised (p.68).

Marr (2007, pp.386-392) documents the economic hardships of this time and indicates how the national economic situations had deteriorated. This had a direct effect on museums and galleries. In 'Free admission and the lottery' the Museums Association notes that:

Figure 17 Tate St Ives, Cornwall, UK.

[Photo available: <http://www.vasw.org.uk/directory/tate-st-ives-.php>]

Figure 18 Guggenheim Bilbao, Spain.

[Photo: Lindsey Marshal 10/12/2002]

> In the 1980s national museums faced political pressure from the Conservative government to charge for admission to make them less dependent on government funding.

Whilst the Museums Association acknowledge that many of the museums that persevered with free entry saw a rise in visitor figure, they comment on the detrimental effects that admission fees had on those who were forced to charge in order to survive. They give the example of the V & A which saw visitor numbers drop by half following the instigation of a £5 admission charge. Schubert's (2000, p.68) research indicates that whilst museums that had focused on themed collections seemed to manage to attract some funding through sponsorship, museums and galleries that had a wider collection remit suffered. He cites the Victoria and Albert Museum and the British Museum as the high profile examples but also recognises that the repercussions of these government policies had devastating effects on many smaller municipal arts institutions.

This was compounded by the economic crash of 1990-92 (Schubert 2000, p.69). The economic turmoil at this time and its effects in the social context is commented on by Marr (2007) "During 1991 alone, more than 75,000 families would have their homes repossessed" (p.478). Hall (2002) discusses the shift from product to process that started in the 1980s as being a major contributor to the economic weakness that the UK was experiencing. "Jobs in financial and business services fell by 90,000 between 1990 and 1992, wiping out all the gains of the preceding five years" (p.407). The passing of The National Lottery Bill in December 1992 became the lifeline for many existing institutions and the means for the creation of many new ones. The lean funding years through the late 1980s and early 1990s resulted in a more focussed approach to visitor numbers and the

facilities that encouraged public participation in these institutions (Schubert 2009, p.70).

Following the reinstatement of free entry, under a Labour government, in 2001 visitor number started to recover; in the ten-year period 2001 – 2010 visitor numbers to the Victoria and Albert Museum increased by 180% (Sillito 2011). This and similar evidence of increased visitor numbers to free to enter museums suggests that removing the immediate economic burden of admission costs from the public encourages inclusivity from a more diverse group of visitors in terms of economic and ethnic background and also encourages visits from overseas tourist. Sillito (2011) quotes Michael Fayle (chairman of the British Association of Friends of Museums) as stating that free entry was of “true benefit” to the public but he also warned that the rise in visitor numbers exerted extra pressures on museums in terms of extended opening hours and the resultant staff costs.

In October 1997 The Guggenheim Bilbao *[fig.18 p.103]* designed by Frank Gehry, opened on the waterfront of the former shipbuilding town. It has become an icon of museum architecture with over 1,360,000 visitors in the first year alone (Iovine 1999, p.5). Like its counterpart in New York, many visitors go to see the building and not the exhibits and it has been suggested that it is one of the “Foremost architectural pilgrimages of the century” (Iovine 1999, p.5). Putman (2009) acknowledges the importance placed on Gehry’s design, “the Bilbao Guggenheim was hailed as the most important building of its time” (p.187). It is what Zeiger (2005) refers to as “Signature architecture” (p.9), buildings that through the individuality of their design reflect the style or brand identity of the architect and or institution that commissions the architecture. There can be no doubt that the tourism that the building has generated has been key in the regeneration of the run down industrial waterside area where it was built. The innovative structure has

been the subject of a mixed response. Applauded by many including the architect Phillip Johnson who proclaimed it as “the greatest building of our time” (Iovine 1999, p.8) and Ellsworth Kelley who stated “Twentieth century artists have given us so much and no museum has caught up to it. This is a beginning.” (Iovine 1999, p.19). Deyan Sudjic’s (2006) description is less complimentary, he argues that:

> His design was a sensation because it looked nothing like an art gallery, nor, for that matter, much like a piece of architecture as architecture had previously been understood. With its puckered titanium roof, swooping and soaring through the bridges and embankments that line Bilbao’s river, the Guggenheim was more like a train crash than a building, a home-made mutant version of the Sydney Opera House (pp.277-278).

Sudjic suggests that this is the use of sensationalist design as the attracting factor over the importance of the exhibits which it contains, that this is form over function.

Stanley (2000) acknowledges the detrimental effects of the increased popularity that many of these institutions seek to achieve, in order to secure their future through income and funding:

> ...generators of the unwelcome by-products such as congestion and increased pressure on the artefacts that they were built to protect. There is a central ecological paradox that museums, like all other tourist ventures have to confront (p.44).

Stephens (2003, pp.117-118) acknowledges the ecological impact of cultural tourism, and suggests that there are individuals whose attitude to the class culture of the arts is questionable. Marr (2007) acknowledges the perceived importance of

status when he states “Architecture matters; but it does not matter as much as class” (p.79). Hall (2002) concludes that:

> The accumulated evidence, not just from Britain but across the world, suggested that social mobility had changed very little during the twentieth century; the unstated implication was that it might change very little in the twenty-first (p.468).

A new trend for museum architecture had been established, the landmark building become a prerequisite as a symbol of regeneration and reinvention for an area. This is now known as the ‘Bilbao effect’ a term that first appeared in publications in the late 1990s (Zeiger 2015, p.8). Jencks (2005) observes that this new style reflected the overriding economic influence of the power of this style of architecture and that previously architecture had a “public worth”. He comments that;

> In the last ten years a new type of architecture has emerged. Driven by social forces, the demand for instant fame and economic growth, the expensive landmark has challenged the previous tradition of architectural monument (p.7).

Jencks (2005) relates the trend for ‘Icon’ structures to the increasing amounts being paid for art, and sees a direct relationship between this believing that art prices pushed architectural style “Art as religion, the museum as cathedral, the buyer as priest” (p.8). He goes on to state that “The economics drive the icon in architecture today” (p.12) and that “The building is becoming the logo” (p.15). Schubert (2009) also considers that the architecture may be detrimental to the function of the building:

> In all the excitement over Frank Gehry's Bilbao Guggenheim Museum it is often conveniently forgotten that the interiors of his celebrated building are extremely compromising when it comes to the effective display of art (p.122).

Zeiger (2005) argues that modern trends are creating a terminology that is detrimental to the perception of museums and galleries. "Retail brand, tourism generator or junk space: the terms that describe the new museums sound bleak and jaded, like economic 'perversions'" (p.14). The verbal and printed attacks on new architecture are sometimes considered a bonus as they achieve publicity through column inches (Jencks 2005, p.30).

The success of Bilbao is also partly responsible for the transitory museum trend where exhibitions are staged in consecutive museums. Zeiger (2005) comments that "The stuff of museums post Bilbao is transitory…… Endlessly globetrotting, the exhibitions are shipped in, displayed and sent on their way – the museum is merely a pit stop on the grand tour" (p.11). Based on its success The Guggenheim Foundation believed that it could cut costs by the use of travelling exhibitions through a series of museums around the world. Many owners of the touring art works rejected the idea of the prolonged loan and in essence the costs were not enough of a reduction to be a viable proposition. This eventually resulted in the Guggenheim establishment cancelling several planned new museum projects and the closure of the Soho and Las Vegas outlets (Sudjic 2006, pp.284-286). Bilbao continues to command visitor numbers and prestigious exhibitions but it is also a part of a brand with new museums projects planned (such as Helsinki) built in styles that reflect the Guggenheims choice of individual architecture rather than that of the location.

Giebelhausen (2003) considers the different effects that these buildings can have on their locality “While Tate Modern helps to consolidate London’s reputation as one of Europe’s leading culture capitals, the Bilbao Guggenheim facilitates a complete urban facelift” (p.7). *[Tate Modern fig.22 p.113; appendix 5:4 p.395. Guggenheim Bilbao fig.18 p.103].* Sudjic (2006) considers the wider implications to a regions’ identity:

> Architecture plays a powerful part in the manufacture of national iconography. It creates the landmarks that define national identity……These can become the logos for a country, composed very often for that express purpose (p.134).

Jencks (2005) acknowledges the positive effects of what have become known as the *Landmark* or *Iconic* building:

> If a city can get the right architect at the right creative moment of his or her career, and take the economic and cultural risk, it can make double the initial investment in about three years. It can also change the future of a declining industrial region (pp.18-19).

This quote also indicates that there are numerous factors that need to be considered if a regional area decides to pursue regeneration through cultural architecture. The risks are high and the financial impact of failure has become only too obvious in buildings such as TP and the Firstsite Gallery, Colchester *[fig.20 p.111; appendix 5:2 p.385].* Moore (2014) suggests that projects which were funded by the Lottery Commission were often constructions of “unclear purpose and insufficient means of maintenance” and that the idea of regeneration through a building of this type was “Ill-conceived”. Jencks (2005) recognises that in order for museums and art galleries to fulfil their potential and engage the public they

need to connect on an emotional level. Jencks states that the buildings should "Intensify the experience and make it more vivid so that it gnaws at the memory" (pp54-55). He goes on to comment that "pain and pleasure, love and fear create lasting impressions, which may be why people cannot forget the Coliseum in Rome or a visit to a Holocaust museum" (pp.54-55). Hence icon buildings need to create an "Emotion-laden experience" (pp.54-55). The need for an emotive experience and engagement with architecture is also recognised by other authors. Pallasmaa (2005, pp.30-34) considers the cerebral effect of architecture on the individual in terms of the wider environment, the materials used for construction and the internal components. In 'The fourth dimension in architecture' Hall and Hall (1975) discuss the idea of a building having a subconscious effect on people who work and visit them. Minton (2009) argues that the architectural environment and its combination with other factors has a cognitive influence which alters and contributes to subtle changes in human behaviour and self-perception.

Macleod (2007) and Jones (2013) expresses the concern that the use of landmark/icon structures is detrimental to other buildings for art and design that fall outside of this genre. Macleod (2007) states;

> A focus on the great names in architecture has also led to a distinction between 'great' museum buildings and the rest, with the rest then falling outside of architectural histories of the museum. Provincial museums and galleries in Britain are rarely considered at all, reduced as they are to 'municipal' interpretations of real architecture, mean and parochial versions- often designed by the town architect- of the real thing. Existing architectural histories, by focusing on architecture as a physical object, fail to recognise its social and cultural matter (p.73).

Figure 19 The Public, West Bromwich, UK.

Figure 20 Firstsite Gallery, Colchester, Essex, UK

Macleod's observations suggest that the need for recognition at regional and provincial level has encouraged the building of structures such as TP that the landmark or icon building has become an attraction in its own right and is seen as an answer to economic regeneration and tourism magnet. Jones (2013) suggests that "Obsessed with the new, they already seem old".

Price (2000) gives further recognition to this problem of arts facilities outside of the capital, and considers measures taken to address this situation under the governance of New Labour:

> The present government's objectives of establishing regional and local cultural strategies is therefore of critical significance since it gives us all– local politicians and arts organisations alike- a golden opportunity to reclaim and restate the values of humanism, creativity and personal fulfilment which underpin the role of art in society (p.38).

Price recognises the need for investment in areas outside of the capital as evidenced from the decline of museum and art galleries in the 1980s and 1990s. The change in government policy is seen as a catalyst for re-establishing these facilities for the good of the locality.

The majority of authors recognise that the building is intrinsic to the experience of the visit and the engagement with the exhibitions and objects housed within. Psarra's (2005) research, using computer analysis, indicated that the architecture and its layout determine how the majority of visitors navigate the building. The study then examined "how architecture relates to the exhibition arrangement and the educational message" (p.88). She suggests that the layout of the contemporary museum or gallery is based on the idea of the building being a "vehicle for ideas and experiences" (p.89) whereas buildings dating from the later

Figure 21 Tate Liverpool, UK

Figure 22 Tate Modern, London, UK

part of the nineteenth and the early twentieth century were designed to display objects in a classified or typological manner as containers of knowledge. She contends that the older layout style was also intended to connect a cultural meaning but suggests that the modern day institution is dealing with an audience that is more culturally advanced and that exhibitions now have a "layer of discourse or a narrative on the contents" (p.89). She suggests that the interior of the architectural container is designed to accommodate this contemporary approach to exhibitions and the spaces that this demands.

The latter part of the twentieth century also witnessed the trend for landmark buildings set juxtaposed to the reuse of existing structures. On a national scale the Tate has utilized redundant buildings on the dockside at Liverpool *[fig21 p.113; appendix 5:6, p.404]* and at Bankside in London *[fig.22 p.113; appendix 5:4 p.395]* McClellan (2008) comments of Tate Modern, Bankside that:

> At Herzog and de Meuron's Tate Modern in London (2001) for example, visitors pass through the vast (sublime?) Turbine Hall on the way to austere galleries designed to accommodate a variety of art forms; en route interstitial rest stops afford views of the city and back into the hall, encouraging reflection on the museum's public character (p.99).

Stanley (2000) argues of the viewing platforms and the turbine hall "interferes significantly in the visitors' experience, rendering them ever self-conscious if not narcissistic" (p.43). Minton (2009, pp.168-169) and Pallasmaa (2005, p.49) both comment on the adverse effect of observation on modern society. This is juxtaposed with the increased use of technology to saturate society with selfies through the use of social media such as 'Twitter' and 'Facebook' which illustrates narcissistic tendencies. The turbine hall was developed specifically for the display

of installation art. Its size accommodates a wide variety of exhibits in terms of scale and materials used. The use of this space and its dedication to this purpose is an indicator of the importance of the development of this artistic form and what interest visitors and entices them into the gallery. Schubert (2000, p.110) comments that part of the success of the design of Tate Modern is that the architects and the commissioning museum (Tate) researched many new museum buildings from Europe and America and used these as templates for exploring which features were successful and which failed in the museum context.

Cochrane (2000) acknowledges that Tate was:

> ……central to strategy of transforming Bankside…… Explore and extend the role an art gallery could play in the regeneration of an area…… Traditionally galleries have concentrated almost exclusively on what happens within the institution and gallery (pp.8-9).

Cochrane observes that art galleries and museums can impact on the surrounding area, but also acknowledges that this is a recent consideration. Stevenson (2005) explains that whilst working on a gallery expansion plan, research prompted a decision “to reposition the shop with the aim of drawing visitors through the building” (p.69). The sales from merchandising are considered so important that when the proposals for Tate Modern were being considered a study was undertaken to establish what the average spend would be per visitor to assess the income that could be generated. The result of this was that out of a total internal area of 34,500 sq. m at Bankside, the display and gallery area is 7,827 sq. m., the Turbine Hall accounts for 3,300 sq. m., the 3 shop areas total 930 sq. m. and there are two cafes and a bar area seating a total of 440 covers which also indicates the growing importance of the eating areas in order to satisfy public demand and as

revenue areas. Schubert (2009) acknowledges that the visitors to museums and art galleries consider the choice of food available, the variety of goods in the shop and the cleanliness of the toilets as key features considered in measuring the success of a visit (p.76).

The link between the reuse of existing building and the arts is also evidenced through the actions of individual artists who have traditionally worked in the cheaper, more underdeveloped areas of towns and cities throughout history, from the much romanticised artists' garret to areas currently being used such as the Custard Factory in Digbeth in Birmingham. These Buildings and the areas in which they are located gain popularity and their inhabitants become transitory as house prices increase. Ewbank (2013) recognises this situation:

> …it had been the Wapping and Butler's Wharf areas on either side of the Thames that had been a magnet for artists… But as Wapping became increasingly fashionable the property speculators moved in and rent quadrupled almost overnight (p.39).

In towns and cities buildings are being reused as galleries on a variety of scales. In Wolverhampton larger structures such as the Lighthouse Media Centre *[fig.23 p.119; appendix 3:4 p.371]* have been developed (formerly the Chubb Lock Building) as well as smaller areas within other complexes such as the Eagle Works Gallery. CABE (2006) recognised that this mix of new and of old was beneficial to the built environment "Historic Buildings connect us to the achievements and lives of past generations, while modern buildings express the owner's confidence in welcoming the future" (p.9). Jones (2013) suggests that the concentration on the construction of new regional arts buildings, prompted by the availability of lottery funding, has been detrimental to the older established

examples. He contests that the money should have been used to update the existing regional museums and galleries “giving them a contemporary edge to set off their historic heritage, and celebrating history alongside novelty”.

Throughout the twentieth century the cafes and shops within these establishments have grown and expanded. Waterfield (1991, p.28) suggests that this was the result of the demands of higher visitor numbers post World War II. The importance of the cafe to entice people into the areas as well as to raise revenue was highlighted recently by Long (2011) describing part of the new Victoria and Albert Museum “The upper courtyard, flush with the street, will have a new cafe to animate it” (p.37). The growth in the areas attributed to cash generating facilities is partly a response to the demand created by our consumer driven society but it is also the result of the museum’s need to raise capital for self-funding. Brown (2016b) commenting on a Museums Association survey notes that the economic downturn in the UK since 2010 has had a detrimental effect of regional museums and galleries, with one in five being expected to “at least part close” and one in ten expected to make up the shortfall of local authority funding through the introduction of entrance fees. He also laments the need to reduce wages bills:

> Many museums also report a worrying loss of skills and expertise: 24% have cut their full-time staff, and 45% increased the number of unpaid staff, compared with 32% the previous year.

Many of the items on sale are facsimiles of those on display allowing the customer to buy their own piece of culture to display in their own space as a way of recognition that they have an awareness of art and have attained a certain level of enlightenment or social status. “The sustained interest in the museum has also spawned a growing market in souvenirs for the cultural pilgrim on sale in the

indispensable museum shop" (Giebelhausen 2003, p.3). The internal layout of many of these buildings reflects this increasing importance of the shop area within museums and art galleries through the twentieth century.

Another feature of museums that continues from their inception is the facility for educational provisions. The importance of this can be seen in the investment in the Sackler Centre, opened 2008, at the Victoria and Albert Museum *[fig 24 p.119]* where two floors of the Henry Cole wing have been remodelled by the London based company Softroom to provide workshops, studios, a gallery and the auditorium. This design represents a modern intervention within a historic building.

> New elements forged from concrete, glass, steel and timber emit a pleasingly solid, architectural feel. Reopened archways channel natural light into the deep-set plan, and inside the auditorium, a curving, timber wall-roof encloses the neat rows of steeply raked seats (Olcayto 2008).

Inclusivity and the dissolution of elitism in the arts has been an emerging feature throughout the evolution of museum and gallery buildings, as well as through the history of art education. Schubert (2009, p.75) considers that free admission has become the most democratic and accessible arts vehicle compared to expensive forms of culture such as the opera where access is determined by the participants' ability to pay. He recognises however that "this democratic anonymity of the museum has made it nevertheless particularly difficult to work out who the audience really is and to properly assess its needs and wishes" (p.75). Hatherley (2008) observes that:

> There's no reason to assume that mass access to a means of cultural production automatically results in an interesting product. When

Figure 23 Light House Media Centre, Wolverhampton, UK

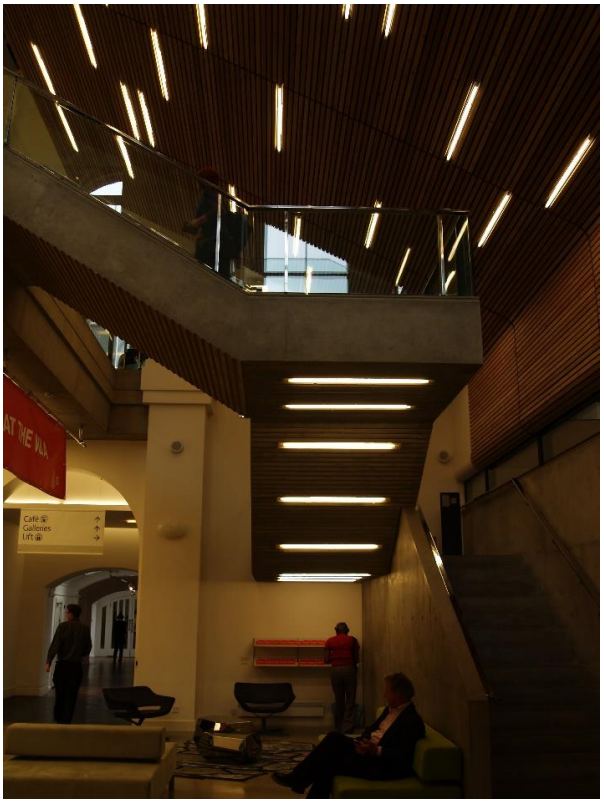


Figure 24 Sackler Centre, V & A South Kensington, London, UK

> everyone is saying nothing we haven't really moved beyond the point where only the elite can say nothing (p.116).

Sillito (2011) quotes Fayle as questioning the hosting of 'blockbuster' exhibitions and his questioning as to whether they are "in the spirit of the free access that everyone wants to achieve". It could be argued that these exhibitions are only available because they recoup costs through admission charges. They are criticised for being overcrowded, but nevertheless they draw visitors in, and their specialist content may entice new visitors for whom there is a specific interest and induce them to discover other facilities and exhibits that are available.

Giebelhausen (2003, p.3) observes that there is a concern amongst some commentators in the increasingly complex role of the museum. She quotes Jencks drawing attention to the diversified and increasingly conflicting cultural rules the museum has taken on during the 1990s which have resulted in what he termed 'the museum of spectacular contradiction" (p.2). Kelly (2007) suggested that "....as people access a large and varied range of places, museums need to position themselves as unique and accessible environments" (p.287).

Jencks (2005) concludes that the culmination of the millennium marked "the commercialisation of culture and the disappearance of belief" he also states that it is government buildings such as parliaments' and museums that in an "Agnostic age" still "command some respect" (p.47). O'Doherty (1986) examines the development of the 'white cube' space in galleries in the context of modernism, and the developing theories that surrounded art at the time, and suggests that it compounded the creating of a high culture atmosphere which added economic value and exclusivity to the art far earlier in the twentieth century. He proposes that the 'intervention' that took the exhibits outside of the museum, into the public

realm were a way of breaking down an inaccessibility created by the museum spaces and of art being more socially inclusive (p.90). Marr (2007) considers that at the end of the twentieth century social attitudes had indeed changed; that the economic policies that had encouraged the spending frenzy and the pursuit of wealth continued. He sees this as being reflected in the cult of celebrity which was exemplified by the successful launch of Hello magazine in 1988 and OK magazine in 1993 (p.515). Remarking on the emergence of the contemporary icon building Jencks (2005) comments that

> The preconditions for a good icon, of course, are that people believe in something, have a developed idea of how it represents their faith, and that architects and artists are trained to carry through these signs and symbols – and want to do so. None of this is self-evident anymore. (p.55).

Reflecting on the role of museums and art galleries post 1950 Glendinning (2010) states

> Before, people would have made a sharp division between the stately solidarity of great public buildings and the ephemeral showiness of exhibition pavilions. Now, the two seemed to be merging together. (p.35).

O'Doherty (1986, p.15) considers that the influence of the gallery had become such that "As modernism gets older, context becomes content. In a peculiar reversal, the object introduced into the gallery 'frames' the gallery and its laws." Psarra (2005, p.85) observes that as the architecture has changed, it has gone from being a container of knowledge to an active participant in the viewer's experience. McClellan (2008) states that:

> In recent years, museums have arguably become the most exciting building type of our time; they are where people go not only to see art but to encounter the latest currents in architecture (p.53).

Long (2011) referring the new design to go behind the 1906 Aston Webb facade of the V & A compared it to the previous Daniel Libeskind proposal and commented that

> Since then the tide of critical opinion has turned against such iconic architectural interventions, and the V & A's incremental approach to the rest of its galleries has begun to feel more in tune with the times (p.35).

Commenting on contemporary building styles Pallasmaa (2005) concludes that:

> ...Modernist design at large has housed the intellect and the eye, but it has left the body and the other senses, as well as our memories, imagination and dreams, homeless" (p.18).

It could be concluded that through new buildings such as Walsall's NAG and 'The Nottingham Contemporary' *[appendix 5:1 p.380],* both designed by Caruso St John, that architects are becoming aware of the need for a "Sense of materiality and hapiticity, texture and weight, density of space and materials used and light." (Pallasmma 2005, p.39). Long (2011) quotes Amanda Levet talking about the new design for the Victoria and Albert Museum as a design "to create a scenario where people can just drift in off the street" (p.35) suggesting an awareness that there is a need, in order to attain inclusivity, to proactively attract the casual observer as well as the dedicated museum and gallery visitor.

Pevsner (1976, p.136) notes that the increased numbers of museums and art galleries in the post war period increased dramatically. At the time of his writing he

suggested that the idea of the museum as monument had been replaced by the functional aspect of the building, for display, pleasure and learning. However, evidence from the period post this publication suggest that the idea of monument has become resurgent and whilst issues of functionality were still recognised, in some instances, particularly during the trend for icon buildings the monumental aspect was an overriding desire.

In more recent years' regeneration of some areas through the arts has been taken outside of the boundaries of the museum or gallery building. Consideration of regeneration through investment of the arts in the wider community sphere has been showing promising results as indicated Ewebank's (2011) commentary on the Creative Foundation in Folkstone. This does not suggest replacing the gallery or museum as an institution but looks at alternative ways of engaging the community with the arts and should thus increase the appreciation of art which in turn may increase the appreciation of art and design in these institutions.

Summary

Prior to the Second World War the growth and change in museums and galleries was slow. It was hampered by the effects of both world wars and the economic crash in the 1930's, and also by a general lack of organisation and funding and rising prices in the arts markets. Existing buildings were used with few additional updates. Following the world wars and the technological advances that they supported there was a growing awareness of places and events beyond the bounds of the UK amongst everyday people. This continued throughout the twentieth century with mass tourism becoming commonplace during the 1960s.

Museums and galleries collections, which at the start of the twentieth century represented 'culture' through 'high art' (fine art and sculpture), expanded their

collections to include design objects, fashion and new modes of artistic expression. This and the availability of information on the internet has increased the expectations and informed the opinions of society.

The evidence presented in this chapter outlines how this genre of building has developed in the Twentieth century. Trends in building styles and the innovative use of materials have influenced the design of buildings museums and art galleries, for example Modernism, which sought to create a neutral space but in doing so actually created galleries that influenced the works that they were designed to display. It is evident that the most influential trend in more recent years has been that of the ‘landmark’ or ‘Icon’ building. The literature indicates much debate and argument over the use of contemporary building styles and the preservationist views regarding their juxtaposition within the existing historical environment.

Whilst it could be argued that Landmark or Icon buildings have in some respects been inappropriate for some locations, they have delivered individuality and recognition to this genre of building and engaged debate amongst the wider public. The museum and gallery buildings have gained a new status as individual entities in their own right. It can be argued that this distracts from their purpose as the containers of the exhibits and in some cases that the design of the interior layout, through the shapes created, makes display difficult and that it elevates the buildings to the status of display, but it has fuelled the debate and an awareness of architecture in general and particularly for museums and art galleries. This does not however mean that they are fulfilling their functional purpose of displaying art so that it is accessible to all or that they are serving their educational intent.

Chapter 4

HISTORICAL CONTEXT OF MUSEUMS AND ART GALLERIES

Introduction

The evolution of many of the museum and gallery buildings during the twentieth century marks a new era in the perception of use (Duncan 1995, p.21; McClellan 2008, p.93; Schubert 2009 p.143). *Chapter 2 Early influences on the design of museums and art galleries [p.50]* and *Chapter 3 Design of twentieth Century museums and art galleries [p.76]* provide an overview of the development of the museum and gallery typology. In this chapter I will consider, in more detail, elements which influence the design of UK museums and art galleries and those that impact upon their use. Evidence from a variety of sources will be examined to determine the factors which influence the design and subsequent use of these buildings using specific examples from the West Midlands and around the UK.

The design of the building, its location and the materials used has a direct impact on those who use the buildings both for work and pleasure. I will consider the elements which influence these factors and how they differ in national and regional examples. There is debate over the suitability of the icon *[Chapter 3 Design of twentieth century museums and art galleries, 3:2 The Post war period p.109]* structure in more provincial areas. Often used as a means to regeneration I will consider, through the use of examples, if they are able to meet the needs of the locality in which they are placed. The use of technology and new materials has been questioned; Toon (2005, p.29) considers that the context of the suitability for the area where some museums and galleries are placed; particularly in smaller cities and towns. Evidence from authors such as Ewbank (2011) and Putnam (2009) suggests that alternative options are available and should be considered.

When looking at the functional value of a building, it is necessary to consider external influences. If an enterprise fails in a purpose-built building it may be that it struggles due to initial design issues or through a lack of flexibility. This may be the result of a lack of foresight by the designer or the client. It may also be due to changing economic circumstances, the workforce or completion within time and/or budget. It may sometimes be an amalgamation of factors.

In the twentieth century it was funding from government (at a local and national level) and groups such as The National Arts Council, ACE, The European Fund, regional funding bodies, corporate sponsorship and some private investment that paid for museum and gallery buildings. Hence, in order to fully understand the situation of the public buildings for the arts in the West Midlands, the area's history, both economic and cultural is important and is considered in *Chapter 5 Historical context of the West Midlands [p.166].*

When conceiving these buildings, it is overwhelmingly important that they must be considered in terms of their functionality as appropriate to thier purpose and location. This function has evolved from the origins of exhibition and education and now includes entertainment and economic generation. They must also function as a work place and as an educational resource whose remit has expanded throughout the twentieth century. These points are wasted, however, if they are isolated from the community and fail to attract visitors. They need an audience, and not just those who actively seek out artistic displays, but also the layman (Flemming 2005, pp.54-59 and Stevenson 2005, p.69).

In considering these factors, I will investigate the assumptions made regarding museums and galleries using examples from the West Midlands and other areas in England. The chapter is divided into several sections in order to consider the

points arising from the investigations. *Form and function [4:1 p.127]* discusses the design of the buildings and the materials and technology of their construction and the relationship of these to location and the use of the building in terms of its function as a place of exhibition, education and entertainment. *Building style, public engagement and the expectations of gallery users [4:2 p.140]* examines the buildings effect on the user, its position, accessibility and effects on inclusivity. *The Relationship/significance of the building design to longevity of use [4:3 p.149]* examines the effects of critical and local opinion, funding, legislation, political, cultural and social pressures. *Alternative venues and alternative locations [4:4 p.158]* investigates the use of museum facilities for alternative forms of entertainment and the growing trend, established mid twentieth century, for display of art at alternative locations and how this may be a vehicle for increased inclusivity.

4.1. Form and function

Mayne (1993, p.302), Gehry (1993, p.119-120) and Ando (1999, p.108) argue that historicism and the attempted control over the design of the building compromises and/or limits architectural progression. English Heritage suggests that there is a need for an aesthetic understanding of an area, its topology and heritage as part of the research and brief of the architect or planning regime (Green 2008, p.19). For the purpose of this research a good aesthetic design is considered as one which works in the context of its location, that it is compatible with its use and needs, and encourages the use of its facilities by the public. Simmons (2008, p.2) suggest that regardless of the style or scale of architecture, that there are three indicators which allow for the judgement of good design “robustness, or durability; usefulness or efficiency; and beauty, or the ability to delight people.”

The exterior of the building forms the initial link between the public and the exhibits. Whilst there is a core of arts enthusiasts who will visit a location to see the exhibits, without an initial link being formed the casual/new visitor may not be so easily enticed. Toon (2005, p.28) acknowledges the importance of the initial perception of the building as a catalyst for further exploration. Buildings in the West Midlands such as The Ikon Gallery, the Wolverhampton Art Gallery, The Light House Media Centre and Bilston Craft Gallery *[fig.25 p.133; appendix 3:3 p.367]* are, through the longevity of their existence, embedded into their urban context; local people are familiar with them and accepting of their form. This embedded notion is recognised by Rybzynski (2001, pp.47-48) who considers that existing buildings are of their time and add to the identity of place. Towards the latter part of the twentieth century the icon building style replaced the typological museum and art gallery styles that had developed through the nineteenth century and many visitors came to expect the design of museum and art gallery buildings to be individual; Jencks (2005, p19) suggest that that this idea was proliferated by those who commission this type of building following the success of the Guggenheim Bilbao. Toon (2005, p.27) observes that in many instances, gallery buildings are conceived as art forms that are considered more important than their contents. Fleming (2005, p.57) and Schubert's (2009, p.179) also comment that the design of the exterior of this style of buildings may have a detrimental effect on the interior spaces. This suggests that this approach to building design negates the importance of the internal layout; true icons are few and far between, with honest architecture often being more sympathetic and suited to its purpose. Montaner (2003, p.21) suggests that whilst these icon or landmark buildings may attract visitors, in many instances they overwhelm the contents of the building, negating the importance of its function and exhibits. MacLeod (2005) suggests that:

> A recurring criticism of many new and renewed museums is that the vision and desire of the architect to create a signature building have ridden roughshod over the needs and aims of museums. Such buildings may work very well as icons and cultural landmarks without achieving the levels of accessibility, usability and relevance for both visitor and staff, promised during their conception (p.10).

Computer aided design and construction and the different ways that this enables the use of materials to be shaped has resulted in a new fluidity in terms of architectural design. Gehry's Guggenheim, designed using software originally conceived for the aircraft design industry (Putman 2009, p.187), has become a tourist hotspot, synonymous with the city of Bilbao, featured in tourist literature and brochures. It could be suggested that in adopting the icon style of architecture, the Guggenheim foundation was building its own branded identity through the style of building. The icon has also become a perceived gateway to success for some in the architectural profession, as observed by Sudjic (2006): "The search for the architectural icon has become the most ubiquitous theme of contemporary design" (p.296). Macleaod (2005, p.10) supports this statement believing that architects view museum commissions as a symbol of status within their professional careers.

Commenting on the architectural appearance and its relationship to function, Gurian (2005) observes:

> ...iconic architecture frequently turns out to stimulate increased attendance. It is the typical affluent educated museum-goer who is much impressed with the current architectural emphasis of museum buildings. Thus the creation of new architecture will increase, at least

> for a limited time, the quantity of users without necessarily changing its demographics (p.205).

Jencks (2004) suggests that we are getting to the stage where this attempt for an iconoclastic class is now so important that the need for a building to be aesthetically appropriate to its landscape and be fit for its purpose is neglected. Jencks attributes this trend to the social condition “In the present mediated world, anything and anybody, can be an icon” (p.366). Icon or landmark buildings may be appropriate to larger cities where the landscape is more varied, but in the context of municipal towns and cities, where the examples of more recent architecture are less dominant or of a more subdued form, and where cultural tourism is smaller scale the more radical designs may not be so easily assimilated into the urban landscape or so readily accepted by the local inhabitants. Stirling (1987, p.261) suggests that a building if visited more than once and given time will become accepted. Ewbank (2011, p.107) considering the design of ‘Quarterhouse’ the performing arts centre in Folkestone quotes Alison Brooks Architects stating that they sought to use the local context and avoid the “clichés of iconic architecture”. In relating to the local context they considered the site adjacent to a Victorian terrace, the scale of existing buildings and shops, combined with the historic background and influence of the sea. This building was designed at a scale that was considered relative to its location and potential use. Despite its relatively small size compared to many urban projects, it still attracts internationally renowned performers, is used by local businesses, the university and college and for a variety of exhibitions and performances (p.111). This is what the architect refers to as the “democratisation of cultural buildings; a super-mixed use” (p.109).

The use of existing buildings as conversions to museums and art galleries can help to address issues of site and familiarity. In town centres where space is at a

premium a redundant building may offer a suitable alternative with sympathetic conversion. It can be a more economic and ecological solution, keeping costs down through saving ground works and reducing the ecological footprint which the production and transportation of materials can incur. Existing buildings also have the advantage of familiarity to local people who are used to their existence and may be more accepting of a refurbishment than of a new structure being erected. Ewbank (2011, p.33) comments on how when regenerating Folkestone town centre existing buildings were refurbished and converted for use by artists and local businesses, before the new Quarterhouse Performing Arts Centre was built. He suggests that the success of the work was through the realisation that local engagement is key and that through having a “cultural regeneration masterplan” (p.23) they considered what you had, what you needed and how you engaged and maintained the support of a large number of local people. The progressing work on an economically struggling and underinvested area, and its reuse as renewable short lease artist’s workshops enabled the local population to get accustomed to the idea of artist in their midst and for them to see how this reuse of buildings alongside other art events were making a difference to appearance of the area and its regeneration.

In the West Midlands the Ikon Birmingham *[fig.15 p.92; appendix 3:1 p.357]* and the Bilston Art Gallery *[fig.25 p.133; appendix 3:2 p.361]* both former schools, are examples of building adaption for reuse. Whist investment was needed for adaption to use, they utilise existing resources which were already located into the architectural context, and which were familiar to local people. The extension of existing structures offers another alternative. In Wolverhampton Robert Seager Design, a Birmingham practice, were responsible for the design of the conversion and extension of the Light House Media Centre, opened in 1987, situated in the

former Chubb Lock works building *[fig.23 p.119; appendix 3:4 p.371].* The building was extended, in order to include more facilities, in a style and materials which blend with the existing structure. Powers (2007, p.152) observes that within the regions the 1970s saw a return to the use of a regional brick style in architecture. This may have been a reaction to the use of concrete in the 1960s/early 70s. It became popular to build 'sympathetic' extensions to enlarge existing buildings. This mimicking of styles, would in later years, raise the question of whether the new should merge with the old, pretending to be a part of history or have its own clearly defined identity as a style of its time.

In the latter part of the twentieth century extensions which were clearly defined from the original structures became popular. This mixing of old and new acknowledge the architectural progression and the use of new technologies and material adaptions. Norman Foster's British Museum Great Court roof (opened 2000) *[fig.26 p.133]* is seen as a positive example of the new technology complimenting and conserving the old:

> This refurbishment can best be described as a fusion of conservation and innovation, merging old with new, to finally open up the museum to a new and admiring public (Barker 2001, p.14).

A project of this type could not have been undertaken without the more recent technological advancements as described on Greatbuildings.com (2008):

> The 'High Tech' vocabulary of Foster Associates shows an uncompromising exploration of technological innovations and forms. The firm's work also shows a dedication to architectural detailing and craftsmanship.

Figure 25 Bilston Craft Gallery, Bilston, UK

Figure 26 The Great Court, The British Museum, London, UK.

In the West Midlands the entrance to the Broadfield House Glass Museum building *[fig27 p.135; appendix 3:2 p.362]* was an example of new technology and style mixed and an historical existing structure. The physical transparency of the extension provided the extra space needed to provide the entrance and shop facilities without impinging on the original structure. In Birmingham glass was used for the external lift shaft and staircase of the Oozells Street School building that was converted to the gallery space for the Ikon Gallery, whilst a brick tower was rebuilt replicating one that existed prior to its use as a gallery. Pallasmma (2005, p.31) comments on the use of glass and its transparency in joining the internal and external areas, he considers that the reflective qualities of the material may be the antitheses of the intention of incorporation and clarity of intent. However, used sympathetically as in the previously mentioned examples, it defines the new from the old without intruding on the original structure.

Following the millennium and the trend for icon style museums and galleries, a new style started to emerge. These were buildings and extensions which utilised new technologies and design styles, but which used materials and detailing to connect to their location. This style of design is illustrated by the work of the architectural practice Caruso St John in their design for NAG *[fig16 p.92; case study 6:1 p.200],* for which they considered the architectural past, the historic background and the local material used (Moore 2014); Nottingham Contemporary Art Gallery *[appendix 5:1 p.380],* uses an impressed lace pattern on the undulating concrete façade acknowledging the historically important lace industry of the area (Long 2009). More recently the refurbishment and extension of the former theatre workshop buildings at Vauxhall, London in the form of the 2016 Stirling Prize winning Newport Street Gallery for Damien Hirst (opened 2016). Woodman (2016) praises this latest building for:

Figure 27 Broadfield House Glass Museum (Glass entrance) Stourbridge, UK.

> ……retaining many of the existing single-storey barracks buildings on the site, augmenting them with adjoining structures to establish a spatial sequence, characterised by the contrast between the sizes and roof profiles of successive volumes (p.18).

Whilst glass and concrete are used in this structure, the main body of the two new buildings is constructed from red brick chosen to be similar to the early 20th century buildings and laid using a Flemish bond.

In Wolverhampton the city Art Gallery, originally opened in 1884, was extended, with the new Pop Art Gallery opening in 2007 *[appendix 3:5 p.374].* Designed by Purcell Miller Triton, the extension is clad in terracotta over a steel frame with a glass entrance façade on the Wulfruna Street side. Whilst the extension is clearly defined by its contemporary style, the use of terracotta is a direct reference to the adjacent former School of Art building and many other buildings in the city and also echoes the colour of the regional red brick structures in the vicinity.

There is debate amongst many architectural commentators regarding new buildings and the use of historic reference or contemporary style and material finishes. Russell (1999, p.1-2) recognises that museums and galleries are often considered as appropriate buildings for new design styles and materials. Greenberg (2005, p.227) suggests that in recent years the individuality of the buildings has led to a lack of recognisable form that is indicative of the museum or gallery typology. MacLeod (2005, p.10) suggests that the architecture of new museums and galleries are rarely successful in attaining their conceived ideals. Toon (2005, p.27) suggests that the use of technology and new materials for museums and galleries can be a cause for debate over their suitability to the area in which they are placed; particularly in smaller cities and towns. Whilst

protagonists, such as HRH Prince Charles (1987, p.189) support a tradition style of architecture and the limiting of architectural freedom of expression suggesting the need for “Aesthetic control” over architects and developers. The argument for preserving the period style of an area and by doing so restricting the progression of new styles is contradicted by Greenhalgh (2000, p.170) who argues that the introduction of new architectural styles and fresh ideas is part of the natural development of an area.

Thurley (2008, p.12) suggests that throughout history there have been contemporary buildings which have caused consternation when first built but which have since become accepted and revered. This raises the question of when a building should be judged and how long it should be given if there are problems in its early history. Bowdler (2008, p.26) acknowledges the vulnerability of newer buildings in that they may be old enough to no longer be fashionable, but too new to have commended themselves to the population. Whilst Bee (2008, p.14) recognises the ephemerality of the new and fashionable “Something is only new momentarily and it immediately becomes old, and increasingly older.” Architecture’s problem would seem to be its solidity and required longevity.

The interior of museums and galleries is significant as it has an impact on how art is displayed and how visitors interact with the spaces and the exhibits. The layout affects the areas available for public display, office use and the ancillary services, the aspect of the rooms, and the flow of users around the building. Waterfield (1991, p.28) notes that the provision of ancillary spaces was largely ignored in nineteenth century examples of these buildings. The availability of adequate and appropriate storage areas for collections was recognised as a problem in the first half of the twentieth century by The Arts Survey (1946, p.147); this is still an issue with many museums and galleries opting to show temporary exhibitions to

circumvent the storage issue (Putman 2009, p.184). Demands on internal display space changed from the mid twentieth century as the fields of digital media and performance art required larger spaces (Parry and Sawyer 2005, p.41). Some installations also necessitate floors capable of taking the weight of larger exhibits The traditional role of galleries and museums has changed since the advent of digital, installation, performance and video art;

> Many of these newer works can be continually copied or are ephemeral by nature, and therefore challenge the traditional role of the museum as collector, appraiser and preserver of significant and valuable objects (Putman 2009, pp.195-196).

The need for the design to function internally and externally and to be aesthetically pleasing in terms of its attractive powers and the context of its location are recognised by Rybczynski (2001, p.12) “A well planned building can be ugly just as a beautiful building can function poorly. Form does not, contrary to Louis Sullivan’s hoary maxim, follow function.” This suggests that more robust design consideration is needed in order to attain a balance. Simmons (2008, p.4) suggests that robustness, in the quality of the design, materials and construction, is essential in order to negate the effects of the impact on the museum or gallery and the local area in terms of maintenance and short life span. Searing (1986) considers the problem of designing a gallery that is fit for the use of exhibiting and also for the public viewing the exhibits. She concludes “this I think is the problem: how to bring together the art of architecture and the art of art, which are perhaps not quite the same thing” (p.27).

Worpole (2000, p.12) suggests that the loss of local professionals has had an effect on the construction of new buildings and their connection to the existing

local urban context. Powers (2007) comments on the RIBA report 'The value of Architecture' (2000) and notes that:

> ...the loss of qualified architects and planners in the public sector since 1985, dropping by 50% and 95% respectively. This had repercussions in large urban projects. 'The 'flagship effect' of art museums and other prominent public buildings generated tourism and growth, but value of good design was not universally accepted (p.236).

'Value' is not measured only in monetary terms. Value can be gained from the effects of a building on the region in which it is situated, in terms of the benefit it can bring socially and aesthetically.

The more recent trend to employ a well-known architectural practice external to an area can result in a lack of local identity. As Ando (1999) observes:

> …if this trend continues, the difference between our cultures will be blended into homogeneous uniformity….It will kill the sense of association to a specific region, the moral and spiritual character in its roots, and even the individual races themselves (p.106).

Towns and cities traditionally developed a vernacular style in their built features. This reflects the economic health of the area and contributes to give an overall identity to the area; this is acknowledged by Libeskind (1998a, p.90). However, in more recent times the loss of local specialists with an ingrained knowledge of the area, the increased international influence, and the availability of a wider variety of materials (through increased transport links, cheaper mass production methods and the development of new building products) has led to a more homogenised architectural landscape.

Zaha Hadid (2007) has expressed the view that in the 20th and 21st centuries we have a different perception of architecture as we now see the world in a different way; she cites the example of technological advances such as flight and the increasing speed of travel as having altered people's perceptions of the world. Marr (2007, p.573 and p.599) acknowledges the effects of increased mobility being available to a wider sphere of people as travel has become more financially accessible and also the availability of goods, services and ideas on a global scale. This mobility gives museum and gallery visitors more choice through wider accessibility and affects their expectations of the experience.

Considering the architectural exterior and interior Fleming (2005, p.59) surmises "Our greatest challenge remains that of finding ways of breaking down the widespread resistance to visiting museums in the first place". Skolnick (2005, pp.124-125) believes that this should be addressed during the initial planning phase.

4.2. The building, public engagement and the expectations of gallery users

The existence of a museum or gallery is not enough in isolation to ensure its success (Ewbank 2011, p.19). The external area surrounding the building must be accessible, in terms of transport and integration to get the audience in situ, the building itself must then be organised in such a way that draws them in and with internal spaces that contrive to invite investigation and encourage inclusivity (Gurian 2005, pp.210-212; Stevenson 2005, p.67). The placement of a building is subject to plot availability and local government planning legislation. It is also a consideration for those wishing to access funding from bodies such as the HLF, which considers benefactors for their ability to "provide an essential reference point in a community's identity" and "provide an essential community function that develops into an attachment" (Hewison and Holden 2004, p.41). Marr (2007,

p.599) comments on the rise of consumerism, the increase of car ownership which had quadrupled during the fifties and early sixties, and an increase of leisure time; all of the factors altered the demands on museums and galleries and the resources that they needed to provide. Museum and galleries are amenities which impact on the local area along with schools, libraries, hospitals, shops, community centres and religious buildings.

Some authors suggest that society now expects the gallery or museum building to be an icon or landmark design. Putman (2009, p.184) observes that the vast entrance spaces accommodated by many icon style buildings, enables them to commission large scale temporary exhibitions, capable of attracting media and public attention. Montanner (2003, p.11) suggest that the building is the start of the experience for the visitor. Fleming (2002) recognises that, historically, the design of museums and art galleries had a duality of purpose. They were containers of artefacts and objects but also “Many museums were designed to overwhelm visitors” (p.213) with classical design devices and scale being employed to this end. This suggests that throughout the history of this genre of building there has always been a dominance or exclusivity and relates to the idea of the ‘Panopticon’ design method *[3:1, p.89].* Putman (2009, p.7) suggests that the external design of museum and gallery architectural has an historical precedent of domination with its influence of the Greek temple which attributes “an impression of power, religion and permanence” and associates this to the idea of the contemporary buildings being likened to cathedrals and mausoleums. Waterfield (1991) sees this as a negative trend and attributes it to the rising price of works of art and the attention that the media gives to this; “In a society that has abandoned traditional icons, it has become accepted wisdom to view art galleries as the cathedrals of the late twentieth century”(p.28). He suggests that it has

fuelled the idea of the museum or art gallery as a business. Stirling (1987, p.245) suggests that the interior of the Clore Gallery has a “slightly sepulchral atmosphere” intimating a religious connotation through the reference to a place of relics or burial.

Access and facilities need serious consideration in order to reduce the negative impact of congestion and aid the positive experience of the use of this type of building and encourage visitors. Museums and galleries which achieve a popularity of national and international status, encourage larger numbers of visitors Flemming (2005, p.57). Two examples in close proximity to each other, which may further encourage visitors through the quantity and variety of exhibits on offer are The Imperial War Museum of the North (architect Daniel Libeskind opened 2002) and the Lowry Centre Salford Keys Manchester (architect Michael Wilford opened 2000); both on the banks of the Manchester Ship Canal.

The position of museums and galleries dictates the accessibility for the users; this can directly influence the success or failure in terms of the building’s use (Schubert 2009, p.163). This indicates that the position of a building in terms of its relationship to services and related infrastructures is of paramount importance. Gurian (2005, pp.209-210) suggests that it must also be considered when adapting existing properties. The Lighthouse Media Centre in Wolverhampton *[fig.23 p.119; appendix 3:4 p.371]* which houses a cinema, exhibition area, café, conference facilities, workshops and offices is an example of position in relation to the city centre, the local car parks, and the train and bus stations. These factors make it accessible to people in the city, on the periphery and also those from some distance away. As Gurian (2005) states “inclusivity demands accessibility” (p.210). Changes made to transport infrastructure in the vicinity of a museum or

gallery could, potentially, have a detrimental effect on the institution at a future date.

In many regional municipal areas galleries and museums exist chiefly to serve the needs of a more localised audience. The aspiration to become nationally renowned may be a driving force, but the local audience is the main stay and the proximity of these buildings to other amenities and public areas potentially increases footfall. Transport infrastructure is vitally important, but such galleries need to benefit from the sustained use of the passer-by rather than reliance upon the planned day tripper. Jacobs (1961, p.25) suggests that areas which encourage a mixed use through a diversity of available services and amenities encourage a wider demography of user. These people may then discover, by chance, museums and galleries, and the facilities that they offer, if they are located within the main hub of a mixed-use area. NAG is an example of a building whose position, combined with a carefully structured and considered activities programmes, has encouraged community inclusion of a wide user group. Its position on the canal system has had the added bonus of the waterways being cleaned up and maintained, adding another aspect to its impact on the environment of the community.

‘Vital and Viable Town Centres’ (Evans and Kicket 1994) suggests the need for areas to focus on an aspiration for future development and suggests a Creative City, Living Heart, Lively Market Place and a Communications Hub. In ‘Are our town centres sustainable’ Falk (1995, pp35-39) suggests that one way to “...compete with the lure of business and retail parks” is for town centres to rethink their strategic purpose. A number of models are suggested including “The Creative City” an area that would recognise the importance of education in bringing the community together and one that would promote its cultural facilities. The notion of

a cohesive culture through the arts is also commented on by Message (2006, p.198), Skolnick (2005, p.125) and McDade (2000, p.6). Ewbank (2011, p.17) suggests that the location of the Folkestone arts group 'Strange Cargo' who had "challenged the idea of exclusivity" into one of the initial areas to be refurbished made them accessible to their existing user base and also a wider audience through the familiarity of the existing urban landscape and the pride that was being installed with the residents of the area as the conditions were improved.

The structure of the governing and commissioning process which includes committees, architects and governing bodies can inadvertently make the users of the buildings feel excluded (Gurian 2005, pp.204-204). McDade (2000, p.14) proposes that a more accessible system needs to exist. Public proactivity at the early planning stages can help to alleviate the negativity when the build is completed. This was the idea behind the proactive public consultation undertaken during the planning and building of NAG *[see case study 6:1.1v p.205].* Considering public participation the Urban Village Group (1992) reported that:

> Early and full public involvement will be crucial to success. If the development is to foster a real sense of belonging, the community must participate at the earliest possible moment (p.200).

An area's esteem may be bolstered by the investment in architecture (Flemming 2005, p.54-56). This investment gives the area a positive identity and imbues the inhabitants and users of the area with a pride in their surroundings; if people care for something and benefit from its usage, they will be motivated to maintain it and improve the overall scheme. It creates a focal point for local pride which has many knock on effects (Doordan 2001, p.187). Ewbank (2011, p.16) recognises how art combined with education can benefit the community becoming a vehicle for

individuals to improve their personal circumstances and for the area to evolve offering more jobs and opportunities. This can reverse the cycle of economic decline and the migration of people to other areas. Ewbank (2011, p.113) also recognises that the arts can have health benefits, and cites the work of the 'Upstream Health Living Area' in Devon, where individuals from local communities could come together to participate in arts based activities combating the effects of isolation, loneliness and depression. He compares this to the nineteenth century mass singing movement which also brought people together.

Public involvement, however, can cause difficulties. There are advocates of the idea of preserving everything of a certain age. These are generally well intentioned individuals with a passion for a particular style or era which overrides considerations of the rich variety of styles that amalgamate and consistently evolves to create the historic environment (Mayne 1993, p.302). Gehry (1993, p.119) and Ando (1999, p.108) suggest that the architectural environment, like nature, needs to be subject to the evolutionary process in order to develop in response to the needs of its use. Bauldrillard (2000, p.141) suggests that the truth of a design is in its originality; that the reproduction of ideas or past styles debases originality. The inference is that original design employs new techniques and materials and delivers variety and progression to the environment in which it is situated.

One of the key points to emerge at the "Visioning the City" conference (Birmingham 2008) was the importance of public space in connecting buildings for public use. The correlation between buildings and thoroughfare can make museums and galleries integrate with an area by creating a pleasantly and easily accessed venue that encourages the inclusion of the public and is beneficial to the

community in economic and holistic terms (Worpole 2000, p.19). The inclusion of public squares or plazas can also aid inclusivity *[as discussed in Ch3 3.2. p.93].*

The idea of dividing areas within a city or town into zones or quarters has been adopted by several cities including Liverpool, where it is noticeable that the 'Creative Sector' has more pubs and clubs than evidence of design studios or workshops. Evans and Kickert (2008) warn of the negative effects of divided areas. Amongst the problems they highlight are:

> The zoning of a central area for 'special treatment' (usually public realm enhancements) while ignoring the wider area and linkages to surrounding quarters or neighbourhoods. The existence of large areas with one single use. This can make daytime or evening use of the public realm unattractive or even inhospitable (p.88).

Ewbank (2011, p.38) acknowledges the need for the incorporation of the wider audience when setting up creative quarters. He acknowledges that, in Folkestone, as the influence of the area spread it became more successful, the guarantee that rents would remain affordable and the backup offered in terms of free business advice, encouraged other new businesses such as florists, hairdressers and cafes to move into the surrounding locations, along with residential usage (pp.47-49). The success of this area suggests the need for a wide remit of creative industries to encourage mixed use.

Museums and galleries have an educational purpose. Even if they do not offer a recognised set of talks or courses, the act of engaging the public with a new experience is a valid form of educational stimulus:

> ……the essential role of the museum in creating experiences and stimulating impressions that lead to learning, and to a new understanding of identity (Fleming 2005, p.53).

This view is also expounded by Marshall (2005):

> ……no public art gallery would today identify its mission as not involving a fundamental concern with education and public programming of the broadest and most accessible kind (p.170).

The Folkestone regeneration project recognised at an early stage the importance of the educational role of arts buildings and also the links that could be established with the existing schools and colleges; as well as enabling the establishing of new educational facilities within the town such as the university campus (Ewbank 2011, pp.55-78). This indicates that through creating new facilities, utilising existing ones and engendering the local population art, education and the future have an intrinsic relationship in the regeneration and stabilisation of an area if a balance can be achieved.

There is an historical recognition of the effect of architecture on the human condition. Ruskin (1880, p.8), Rasmussen (1959, p.14) and Psarra (2005, p.78) all comment on the relationship of people with the architectural environment and how it can affect those who visit and use the buildings. Simmons (2008) states that "People experience emotional responses to buildings and spaces" (p.5). Pallasmaa (2005, p.30-34) recognises the effects of spaces, materials, proportions and acoustics on the individuals' response to the environment; this can influence use of place and space. Pallasmma (1985, p.244) acknowledges that building design needs to be rooted in its function and the external landscape, but suggests that the influence of the emotive effect of architecture needs more consideration.

The effects that the museum and gallery building can have on the way humans behave within them is recognised by Botton (2012, p.208) “our voices instinctively drop to a whisper the moment we enter their awe-inspiring galleries”; he likens this to the effect of the religious institutions; the gallery as church, art as religion.

When considering galleries and museums, the research process and discourse with other users suggests that the power of architectural attraction is the first step in encouraging the participation of the public and the practitioners. A building that contributes to the urban environment and encourages the participation of the user will be more likely to succeed as this determines its viability (Gurian 2005, p.203-204). Psarra (2005, p.92) observes the importance of a flowing accessibility, through the relationship between the architecture and the narrative of the displays, as a means of integration by ease of navigation. Identifiable structure and accessibility are the initial prerequisites. Thereafter the building needs to have an internal flow, a sympathetic layout that can be adapted for use. Commenting on the traditionally themed space Fitzgerald (2005) states “These gallery themes tend to limit both the range of information and stories that can be conveyed about objects and types of objects displayed” (p.137). He argues that displays that are easy to alter and change help to maintain the interests of scholars, visitors and locals as the variety of available elements helps to sustain engagement.

The role of art spaces can be influential in encompassing and binding communities. McDade (2002, p.12) considers that they can instil a feeling of pride in the area, of heritage and local talent. The buildings and the quality of the contents can give an area status and pride. Socially they provide a meeting point. Inclusion of the local community in events and workshops can promote self-belief on an individual level and nurture a sense of belonging to and pride in place. In the wider context a successful museum or gallery can have a direct impact on the

financial regeneration of an area for example the Ikon Gallery, Birmingham (opened 1997) and Nottingham Contemporary (opened 2009). This is why site and accessibility is so important in marking a building's importance and civic status (Schubert 2009, p.163).

4.3. The relationship/significance of the building design to longevity of use

There is a continuous history of humans creating space for the storage or display of items that are considered of value (Parry and Sawyer 2005, p.39). Museums and galleries are the contemporary churches to creativity; they display the works in a variety of ways that can inform and influence our perceptions (Parry and Sawyer 2005, pp.39-40). The objective of the buildings is to be fit for purpose, to educate, inform, entertain, conserve and display, but they also need to encourage and invite the 'congregation' to participate in their use. It can be argued that the appearance of a building is an expression of the architect's artistic notions and open to interpretation by the individual (Alsop 1993, p.299; Ritchie 1994, p.263); however, it does have a direct impact on how the user connects with the building (Toon 2005, pp.26-28). In museums and galleries this can determine the usability of the building and hence, its longevity of use (MacLeaod 2005, p.10). Chapman (2015) suggests the need for "The idea of creating a deeper, more sustainable bond between people and their material things" (p.21). This implies the need for the disillusionment of the throwaway society to enable us to value the things that we have, to enable us to build bonds with objects we create and promotes long term usage, loyalty and attachment; the ideal of creating a "long-lasting emphatic partnership" (p.22).

The aesthetic design of a building is partly defined by its architectural attributes but also how it sits within its surroundings. This architectural landscape changes with time and is a consideration in the context of a building outliving those that are in its

immediate vicinity, its surroundings when originally built, and how the locality has evolved and changed. This state of flux not only affects the appearance of a structure but can also affect it's functional ability through issues related to accessibility and people's perception (Minton 2009, p.22). Rykwert (1975, p.65) comments that the quality of the built environment needs to be challenged to demand a higher quality of building. This is one issue that has been addressed by the Heritage Lottery Fund Commission (HLFC) in its report "Criterion of Cultural Value" (Holden and Hewison 2004). Value in this case not referring to just the cost of the building but also its value to enhance the wellbeing of those who use it and how it performs over time. The importance of museum architecture as an identifier to its locality is expounded by Flemming (2005):

> There can be no denying the importance of museum architecture in the urban environment, in terms of regeneration, cultural tourism, memorialisation, symbolism, metropolitanization and so on (p.55).

For a museum or gallery to achieve longevity of use, the visitor numbers and the cost of maintenance need to be maintained. Ewbank (2011, pp104-106) suggests the need for buildings that can exist independent of ongoing funding, can be financially self-sufficient and which can maintain their core staffing levels in the long term.

The trend for icon buildings has been questioned by some critics of museum architecture as being indisposed to their function and their audience:

> The buildings themselves are so showy that the visitor only remembers the container and is left with a diffuse, vague idea about the contents exhibited in their interiors, hidden and camouflaged as they are by the exterior (Montaner 2000, p.21).

Message (2006) also considers this “the museum speaks of itself and not of the collection it aspires to represent or promote” (p.74).

MacLeod (2005, p10) suggests that this style of museum or gallery can overpower and subjugate, suggesting a need for a knowledge before use can begin; in its own way it can suggest a class order for use. Bourdieu (1984) proposes that culture may have “a social function of legitimating social differences” (p.7). Montaner (2003) recognises the effect and purpose of museums and galleries in terms of the building’s aesthetic relationship with its two main factors;

> In most cases the architectural container constitutes the first hermeneutic element in the museum; in addition to accommodating its functional agenda, its primary mission is to express the museum’s contents as a collection and as a public cultural building (p.11).

These commentaries recognise the dependence of the user on the design of the building to enable them to utilise its facilities to their full potential. The building needs to interact with its site and the user to fulfil its function. Without this functional duality of accessibility, both aesthetic and practical, the museum or gallery could struggle to maintain audience levels which ultimately impacts on its long term use.

Chew (2002, p.36) suggests that on a local level communities might benefit from less ambitious projects that utilise the available funds on a smaller scale delivering a quality of finish that is more personable and accessible to the individual. Chew, (2002) acknowledges that smaller galleries can be less intimidating in their structure but argues that the internal dimensions can discourage the public by their proximity to the ‘authorities’ that oversee them. Gurian (2005, p.211) observes that the intimidation of authority can exist in larger galleries and museums depending

on the layout of the entrance area and reception facilities. This indicates that whilst the scale and structure may be the initial consideration when presented with a gallery or museum, they are not the only factors influencing the user's perception of a building.

The troubled history of galleries such as TP *[fig.19 p.111; case study 6:2 p.220]* and the negative press that they evoke, can have a negative impact in the local context and over a wider sphere (BBC 2008). The opinion of potential users of galleries and museums, as perceived through the auspices of journalism, can influence the use of these buildings, and hence the success in terms of functional and financial sustainability. The ill effects of negative publicity may be long term and affect different social groups in a variety of ways. The negative feeling towards buildings for the arts may be accelerated at times of recession. Romer (2016a) reporting on the Arts Council Public Polling Report of October 2015, observes that nearly half of those who participated in the online survey felt that arts funding should be decreased.

Chapman (2015) suggests that in order to achieve longevity objects need "emotionally durable design" (p.29). He observes that society readily expresses displeasure when items do not function but accept those that do work. That interaction is taken for granted and malfunction causes a reaction (p.91). This suggests that the design of buildings needs to achieve a "moderate" level of arousal; that heightened in either direction it reduces the individuals' ability to interact with their environment. Chapman (2015, p.127) suggests the gradual revealing of layers of narrative to help to engage and encourage continual use.

In the regional context where museum and gallery building are not necessarily part of a cultural tourist trail, the need for a consistent local audience is paramount in

achieving longevity of use. The way in which the design of the building is embedded within the local context and how it is perceived by the potential audience is key to attracting regular visitors. Gurian (2005, p.10) suggests that when planning these buildings consideration of the way that they influence social inclusivity may be influenced by the design of examples of more general public use buildings, "...zoos, libraries, for-profit attraction and shopping malls". She concludes that "Many museums, like good commercial marketers, are programmed to satisfy this niche market – their current users." She suggests that "...many museums do not really wish to become more inclusionary". Skolnick (2005, p.124) corroborates the view that a wider consideration of other public buildings is essential to understand the concept of a broader audience participation, adding "hospital" and "health centres" to the suggested list. He also expresses the need for the inclusion of "...a full-time museum services division, led and staffed by trained museum educators, as an integral part of our design team" (p.125) referring to their participation in architectural practices. These comments indicate that in order to maintain longevity through retained visitor numbers the building and the services provided, including the appropriate staff, need to be proactive in encouraging participation. The Arts Enquiry (1946, p.130-131) recognised the problems of museum and gallery workers who lacked training and experience in terms of the quality of service available to the public. In recent years, as a result of budget cuts and recession, many museums and galleries have become more reliant on volunteer staff (Brown 2016b). This is not always the most beneficial way of engaging an audience.

The financial vulnerability of regional museums and galleries was recognised by The Arts Enquiry (1946, pp.108-112), the variations and unreliability of funding in different regions is also commented on (pp.125-126). Waterfield (1991)

acknowledges that underfunding as a long-term problem “over two centuries, British Governments have been distinguished by their lack of generosity towards the visual arts” (p.17). The Arts Enquiry (1946, pp132-133) also observes that there was a lack of understanding between committees that controlled funding regarding the needs of museums and galleries and a need for greater government assistance. Despite much official rhetoric since then, recent recessions have provided examples of their continuing precarious state. Ewbank (2011, p.121) states that in order to succeed projects need inspirational leaders who are committed, determined, hardworking and acutely aware of the location and the social locality. In the West Midlands Broadfield House Glass Museum closed in 2015 and TP closed in 2013 due to funding difficulties. Birmingham Museum and Art Gallery *[Chapter 5 Historic context of the West Midlands, 5:2.ii p.173]* became part of a charitable trust in 2012 as a way to try to combat the funding crisis that exists in the museum and gallery sector. Comments by Kendall (2016), Knott (2016) and Rex (2016) highlight major concerns regarding this course of action and the fact that museums or galleries which followed this path carry all the responsibilities of funding, strategic planning, day to day running etc. Knott (2016) suggests that some trusts need a more focused remit. He raises concerns over the decision by Wrexham Council to set up a trust combining heritage and libraries, and Angus in East Scotland which has combined culture and leisure under the auspices of ‘Angus Alive’.

The vagaries of funding are not restricted to the West Midlands. Ewbank (2011, p.39) comments on how the first Folkestone Triennial in 2008 was successful, creating a lot of interest, but how in 2010 with the start of the financial crisis funding dried up. Brown (2016b) reported that “One in five regional museums at least part closed in 2015”; whilst 10% planned to introduce admission charges in

order to combat funding cuts. Steel (2015) reported that in the Autumn budget of 2015 The Department of Culture Media and Sport (DCMS) funding would be cut by 5% and that ACE would "receive standstill budgets until 2019-20 – a real-terms cut once inflation is taken into account". Whilst the government has pledged to maintain free opening at national museums, these budget cuts will impact on regional galleries and museums and it suggests that the disparity and the fragility of funding reported on by The Arts Survey (1946) still exists.

Museum funding is not a statutory regulation, it is a process that has evolved and which we take for granted, only bemoaning the loss of these facilities when they have reached a crisis point and are no longer available. Galleries and museums have been encouraged to become far more corporate in recent years, with glossy logos, advertising, events and exclusive restaurants. Terms such as 'targets' and 'stakeholders' are used. However, Egeria's (2016) 'Transfer to Museum Trusts: Learning from Experience – Strategic Overview' states "There is no general agreement about what constitutes success in a museum context" (p.122) which suggests that a corporate business approach would be rather hard to establish.

The increased use of shops and cafes to create income is further evidence of the vulnerability of these establishments as well as being indicators of the facilities which the public now demands are available within the buildings. Galleries and museums help to sustain their existence by raising income through encouraging visitors to become consumers; by purchasing merchandise such as souvenirs and books, offering culture for sale to a consumerist society. Thus a museum or gallery building may be described as a "cathedral of consumption" (Message 2006, p.60). This income has become so important to the survival of many museums and galleries that the shops are placed in prominent positions, such as near the

entrance or exit points where the visitors have to pass them or next to a café or restaurant area.

The process of design and build for museums and galleries involves many different parties. Moore (2012, pp.202-248) recounts the effects of budget restrictions, and differing views of the design between associated parties, which ultimately lead to the unrealised design of the planned gallery for the Architectural Foundation. The new gallery was planned with the aim of engendering public support and raising the awareness of new architecture and ideals. The triangular shaped plot of land owned by Land Securities was secured and following a design competition a Zaha Hadid design was selected. Moore admits that this was “not an easy option” (p.207) in terms of access for the placement of exhibits, the display of images, and the build cost. The building’s funder suggested changing the materials used, the cost consultant wanted to change design (p.212). “The mammoth meetings continued, racking up consultants’ fees while discussing marginal cost saving” (p.212). In 2006 a second version of the design was finalised. A cheaper contractor was identified to build the revised design and the Architectural Foundation agreed to buy the building off of Land Securities. This would leave no funding for the fitting out or programme but potential benefactors were identified to aid this. Then recession hit, financial support was withdrawn and whole project was cancelled. Moore (2012, p.215) uses this example to illustrate the way that an initial design can become compromised by external factors before the build has even started. He also considers how cheaper materials can be used in quantity to great aesthetic effect and uses the example of the early, pre iconic structures designed by Frank Ghery. He cites the work of Lina Bo Bardi at São Paulo Museum of Art (MASP) as an example of very basic stripped down design

which uses its simplicity in conjunction with space, water, plants art and activities which encourages a wider demographic audience.

Sudjic (2006) recognises that budget, designer and scale are not guarantees of success, proposing that the iconic style of architecture can “suffer from the law of diminishing returns” (p.299). He offers the example of “an old cardboard box factory on the Hudson River” (p.299) as a successful recent museum that is modest in terms of materials and build which is proving to be more successful, this concurs with Moore’s view that it is the way in which the materials and the space are used that combine to define the functional appropriateness of the museum or gallery. These arguments are significant in emphasising that all projects work in different ways. Combinations of factors affect the design including costs, the client and architect relationship, key funding sources and choice of materials. It highlights the need for closer understandings from all parties. Ewbank (2011, p.12-14) acknowledges the benefit of having Roger De Haan as a patron for the Folkestone regeneration project; he was able to contribute business experience, funding and knowledge of the positive effects of a well-designed architectural environment. He also acknowledges the importance of liaising with the local council to strengthen art, exhibition and education links and the county councils to secure buildings to help to unite the area and reduce the risk of undeveloped enclaves (p.37). Simmons (2008) states that “Good design comes from a good client, with a sound brief, working to a realistic programme with a creative design team and an adequate budget” (p.5). His comments are referend to earlier in this chapter *[4:1 Form and function, p.127]*.

The museum or gallery building functions as a container, but also needs to attract, and hence encourage participation. The importance of maintaining public

involvement is recognised by McDade (2000) “The challenge for the future will be to find new ways to sustain that level of interest and involvement” (p.34).

4.4. Alternative venues and alternative locations

During the twentieth century the hosting of alternative events within the museum or gallery and the public display of art outside of their confines has grown. During World War II the National Gallery staged lunchtime music events *[Chapter 3 Design of twentieth century museums and art galleries 1900-1945, 3:1 p.85].* Putman (2009) reports that the Turbine Hall at Tate Modern *[fig.22 p.113; appendix 5:4 p.395]*, famous for its temporary large scale installations is also used to host “….live bands and DJ nights” (p199). He continues “Museums are increasingly using their grand galleries, atriums and lobbies to stage evening events in their quest to attract new – often younger – audiences” (pp.199-200). In museums and galleries in the West Midlands alternative events have become more commonplace in recent years. TP frequently held local band performances. Wolverhampton Art Gallery hosted the Black Country Christmas Fair 2015, had Dean Friedman performing in June 2016 and hosted a Halloween party in October 2016 and Bilston Craft Gallery hosted a ‘Spring Fun Day’ using the gallery facilities and spaces as well as the garden area.

The use of alternative venues to reach a wider audience dates back to the early part of the twentieth century. The British Institute of Adult Education (BIAE) was responsible for the ‘Art for the People’ touring exhibition started in 1933 with the aim of taking art to towns which were either too small or too poor to have a gallery (The Art Survey 1946, p.138-139). Between 1942 and 1943 the BIAE and The Council for the Encouragement of Music and the Arts (CEMA) used alternative locations such as cathedrals, welfare centres, British Restaurants, gas and electric showrooms, theatres, YMCA buildings and schools and art schools for touring

exhibitions. Many contemporary museums use ‘outreach programmes’ to launch events in the community to try to engender a larger audience. The Ikon Gallery uses a canal barge, loaned by Sandwell Council, to run the Black Country Voyages programme, 2014-2017. The barge uses the former industrial waterways to visit various locations offering access to art and events to a diverse audience. Tate Modern recently launched the ‘Plus Tate’ programme, a pay to join network designed to help other arts institutions access resources, knowledge and skills (Sharp 2016).

‘Virtual Museums’ are another way that museums and galleries endeavour to interest a wider audience. Lewis (2016) does not consider that these threaten to replace the existing museums and galleries as:

> Although virtual museums provide interesting opportunities for and bring certain benefits to existing museums, they remain dependent upon the collection, preservation, and interpretation of material things by the real museum.

O’Doherty (1986, p.76) and Putman (2009) recognise that museums and galleries are considered by some sectors of society as class establishments which reinforce a status divide. Putman (2009) suggests that:

> The modern art museum has created its own, purist display aesthetic, a highly self-conscious viewing space which proclaims the institutionalization of art” (p.8).

Bourdieu (1984, p.1) indicates a direct link between culture, education and social class. He suggests that social origin is the strongest influence and has a direct relationship to the way that cultural art and artefact are perceived.

In reaction to the perceived exclusivity of the arts establishment and as a way of reaching a more diverse audience many artists choose to exhibit their work at alternative venues. Slade (2016) traces the origins of land art or earth art back to the 1960's when "Young artists disillusioned with the commercialisation of art headed for the wilderness" (p. 4). Since then artists such as Andy Goldsworthy, Antony Gormley and designer Charles Jencks have all used the outside world as the canvas for their work. It also gave the opportunity for artists to pursue works on a much larger scale than were available in museums and galleries at the time. Slade (2016, p.4) gives the example of Robert Smithson's 1970 work 'Spiral Jetty' which was assembled and displayed in Utah's Salt Lake. Opened in 2015, Putman (2009) suggests that Smithson's work was designed to "reinvent space as a kind of post-industrial spectacle and attempted to shift the emphasis away from, the institutions of gallery and museum" (p.27). The Blenheim Art Foundation (BAF) founded in 2014 stages contemporary art exhibitions in the state rooms at Blenheim Palace. Ross (2016, p.45) remarks that BAF aims to "liberate modern art from the white box gallery setting …… show it alongside the art of other periods" the intent is to make the audience see the art "differently". Sculpture parks and trails such as Jupiter Artland give the public access to works of art by a variety of artist. One of its aims is to welcome children into the world of art through education. Jupiter Artland (2016b) has also embraced the use of technology through the use of the 'Minecraft' app to encourage the interaction of a different audience

> Jupiter Artland is dedicated to engaging new audiences through digital development and as part of a continued partnership with the Centre for Interactive Design at Edinburgh Napier University.

Ewbank (2011, p.97) proposes that art in public spaces is a vehicle for the stimulation of public interest and engagement with the arts. Projects such as Simon Roberts 'Pierdom', twelve photographic images of British piers exhibited on the open platform of the recently refurbished Hastings pier in East Sussex allow visitors to interact with the art in a public environment. Superlambanana (2008) *[fig.28 p.162]* and the Penguins (2009) in Liverpool, the London elephants (2010) *[fig.29 p.162],* Ardman's Grommet in Bristol (2012) and more recently The Big Hoot in Birmingham (2015) *[fig.30 p.163]* have identified the power of participant public art where designers, local groups and schools have the opportunity to get involved. In the West Midlands examples of public art such as Simon Evans' 'Steel Horse' (Coventry Ring Road), Anuradha Patel's 'Furnace (Halesowen Street, Oldbury), Andres Burton's 'Crucible' (Castle Gate Island, Dudley and Antony Gormley's 'Iron Man' (Victoria Square, Birmingham) all nod to the areas industrial past through their materials and subjects and bring art into public spaces. Art in public spaces encourages community engagement through art that is accessible through familiarity and or humour and within the environment of everyday life.

Summary

The sources examined for the research of this chapter suggest that there is a state of flux or confusion surrounding the design of some museum and art gallery buildings. The quest for the icon or landmark building in the wake of the success of the Guggenheim Bilbao may have been well intended as a form of regeneration; it produced a number of creative and inspiring examples of architecture, but this need to be balanced against the location and the user base. Concern is expressed that the attention lavished on the exterior appearance exceeds consideration of the internal spaces, whilst earlier practitioners suggested that a building should be planned from the inside out as a way of maintaining empathy between constructed

Figure 28 Superlambanana, Liverpool 2008.

Figure 29 London Elephants 2010.

Figure 30 The Big Hoot, Birmingham.
[Photo available: < http://www.midlandsbusinessnews.co.uk/wp-content/uploads/2015/01/WIA-BCH-IKON-LAUNCH013.jpg>]

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design and use. The literature acknowledges the importance of the external appearance of museums and galleries as the first part of the experience of the visitor and in encouraging entry and exploration. However, in the regional context where tourism may not be a key income generator the visitor needs to be encouraged to return, an interesting exterior will not suffice in this situation. Even on smaller scale projects the evidence suggests that there needs to be a balanced, rounded approach which realises the areas needs in the wider context. The basic function of museums and art galleries is the shelter, protection and display of items, and yet it cannot survive without the patronage of visitors. A successful interaction between the public and a building is in part reliant on easy access and transport infrastructure. The literature recognises that buildings which through their facilities are able to offer a variety of events through a flexible space attracts a wider group of individuals; this adds a duality of purpose to these buildings. Through the exhibits and the events an educational role, passive or active is attained and a wider community inclusion may occur. The ability to offer Flexible space can also influence the longevity of use of a building as it allows adaption for new forms of display and installation. The staging of events in alternative venues allows for a wider demography of audience to be reached. The result of this external event or happening may prevail upon more people to visit the gallery or museum.

The vagaries of funding highlight the vulnerability of museums and art galleries. Commentaries indicate the effects of financial recession. Larger areas of gallery and museum space are allocated for coffee shops, gift shops and book shops. More recent examples are designed with the accommodation of these facilities in mind; and they cater to a public which now expect these amenities. However, in some older municipal examples the accommodation of these facilities impacts on

the display space available. The lack of statutory legislation in all but the ‘nationals’ suggests that consideration should be given to buildings that are affordable in terms of initial build and future maintenance and day to day running costs.

Continued use of a building or reuse of an existing structure often suits tighter budgets and also takes advantage of a familiar architectural environment that locals may already have an affinity to. It can also be more enviromentally acceptable at a time when ecological concerns have become widespread and will be a factor as these buildings proceed into the 21st century. The evidence suggests that in order for a gallery or museum to survive in the regional context it needs to consider many components that help to aid longevity.

Chapter 5

HISTORICAL CONTEXT OF THE WEST MIDLANDS

Introduction

This chapter considers the social, economic and cultural factors that influence the region of the West Midlands. I will present an overview of the historical background of the region and of the developments of its museums and art galleries. The sections within this chapter cover the latter part of the nineteenth century and the twentieth century. Occasional mention is made of events prior to this period where they are formative to the background and identity of the West Midlands region. The research considers the changes that have taken place in terms of the effects of policies on the population that establish patterns of work and leisure, how major events changed the way society evolved, the effects of population change and how the area responded to these changes. The development of class values and differences are also major factors which have evolved throughout this period and influenced the social structures.

5:1. The region of the West Midlands

The West Midlands region incorporates Shropshire, Staffordshire, Warwickshire, Worcestershire and Herefordshire. It combines areas of industrialisation and dense population and remote countryside (Medland 2011, p.1) with large conurbations such as Birmingham, Coventry, Dudley and Wolverhampton being densely populated and, at the other extreme, Hereford and Shropshire having over a quarter of the population living in towns and fringe areas and one third in villages and hamlets (Medland 2011, p.6). It is the only landlocked region in the UK and covers approximately 13,000 sq km (Medland 2011, p.1). Much of the regional development is based on a diverse and evolved heritage of industry; from, for example, mineral extraction, chain making, the motor industry, leather work,

carpets, pottery and jewellery. The region was key to the industrial revolution; iron was smelted in Coalbrookdale by Abraham Darby, the first steam railway locomotive was developed by Richard Trevithick and steam engines were developed by Mathew Boulton and James Watt (Haynes 2008, p.2).

Marwick (2003, p.412) suggest that regional identities evolve from 'tradition and culture'; however, Haynes (2008) suggests that

> ……cultural identity forged around language and some other cultural marker do not persuade. They both lump together different classes and areas within the 'region' and claim too much in differentiating it from its neighbours (p.4).

The Black Country is contained within the West Midlands region, it includes the areas of Dudley, Sandwell, Walsall and Wolverhampton and gained its name from the smoke of the foundries and forges that were working in the nineteenth century. Chinn (2008, p.39) and Chitham (2009, pp.26-27) both suggest that the area has an identity based on its background of heavy industry, but the variation within the area in terms of topography and manufacturing output would also suggest that this identity is fragmented according to background.

5:2.i. Pre 20th century

The development of the West Midlands area has grown out of agriculture and industrial practices based on locally available materials and skills. Wolverhampton and Walsall were market towns in the fourteenth century exporting wool to the continent and later manufacturing cloth and there is evidence of "Pit-coal" as early as 1272 which influenced the growth of industry in the associated areas (Chitham 2009, pp.26-27). The development of an agricultural economy to one that is industrialised is evidenced by the amalgamation of skills to attain an income in the

seventeenth and eighteenth century (Chitham 2009, p.53). This practice continued into the nineteenth century when many of the women and children from poorer industrial families would go ‘paypuckin’ (pea picking) in the agricultural areas of Warwickshire and Worcestershire in order to supplement their income (Rowlands 1987; p.330). There were also a large percentage of women employed in ‘backyard’ industries such as chain making, and children employed in factories such as John Taylor’s in Birmingham which produced snuff boxes and buttons (Haynes 2009, p.8). The availability of raw materials combined with the innovation of new technologies such as the introduction of the blast-furnace influenced the development of the region. By the eighteenth century there is documented evidence of the making of saddler’s ironmongery and some leather goods being produced in Walsall and of japanning and enamelling in other areas within the region.

The improvement of transport links through turnpike roads and canals allowed the spread of industrial production and also facilitated easier and faster routes beyond the region for the delivery of the goods produced. Handsworth and West Bromwich both expanded as a result of their position on one of the earliest examples of the Turnpike road in the area. The local availability of raw materials also advanced the development of the canal network providing the necessary constituents for their construction. Referring to the Birmingham – Wolverhampton canal Chitham (2009, p.80) notes ‘Its specific purpose was to link the principal coalfields with Birmingham via Smethwick, Oldbury, Tipton Green and Bilston.’ The first canal delivered coal arrived in Birmingham in 1769 (Chitham 2009, p.80; Haynes 2008, p.10). The availability of resources and the easier transportation enabled the development of the region. By 1838 the canal was being used to transport vast quantities of coal and some other materials enabling industrial expansion,

increasing the demand for raw materials and encouraging the industrial development of the region. There was also the development of what Haynes (2008, pp.8-9) refers to as ‘unequal interdependence’ where in some areas ‘less sophisticated and intermediary forms of manufacturing’ occurred with more specialist and sophisticated forms of manufacturing being produced in smaller workshops in Wolverhampton producing locks and steel toys (Chitham 2009, p.84) and Birmingham’s small metal goods such as ornaments, swords and jewellery (Haynes 2008, p.9).

The immigration of workers from other areas within the UK and also from overseas influenced the development of skills and industry in the region. Chitham (2009, p.86) notes that as early as the seventeenth century there were continental glass makers working alongside those in the Stourbridge and Dudley areas. Haynes (2008, p.4) suggests that the influx of workers from other areas of the UK and from Europe resulted in an economy that “developed in a globalising market”. Chitham (2009, p.96) observes that by the 1831 census some 25,000 people were recorded as living in Wolverhampton making it the most populated area in South Staffordshire. The density of the populous in these evolving industrial areas within the region were subject to the appalling living conditions endured by the working classes throughout the country and this helped the spread of infections such as the 1832 cholera epidemic. Haynes (2008, p.9) comments that the 1851 census shows that in Birmingham 4.1% of the population was Irish. By 1881 Birmingham had increased its population and economic output to such an extent that it had become Britain’s second city, ahead of Manchester and Liverpool; a position that the city still retains. However, Haynes (2008, p.9) observes that “It is apparent that by the late nineteenth century all UK regions ran a poor second to London as the centre of the global economy and the British Empire.”

The region's importance in raw materials and manufacturing continued during this period and increased its status as being of national importance. Chinn (2008, p.42) observes that iron production "was an amazing 22% of British production and it was blasted from 190 furnaces." The Ten Yard Seam, in the South Staffordshire coalfield was nationally second only to the Northern Coalfields. Chance's glass works (Smethwick) made all of the glass for the Crystal Palace, built for the 1851 Great Exhibition (Chinn 2008, p.63).

By 1860 transport links had developed to include a rail and roads network. In 1849 the Great Western Railway opened the locomotive works at Stafford Road, Wolverhampton (Chitham 2009, p.120) which suggests the importance of the region's raw materials and manufacturing production in the national context. Hand trades were being taken over by machines in order to achieve higher production. Mechanised working conditions were often unsatisfactory despite the prosperity that they generated for the factory owners (Chinn 2008, pp.48-50). The literature suggests that by the last decade of the nineteenth century the industrial production of the West Midlands region had developed on a variety of scales with large and small businesses coexisting across the area.

The influence of the West Midlands industrial prowess also influenced the development of the region's museums and art galleries. The passing of the Museums Act 1845 and the Free Libraries and Museums Act 1850 allowed local councils of towns with over 10,000 people, to raise funds from taxation to aid the building of libraries, museums and art galleries; acquisitions however could not be funded through this process. This legislation meant that large industrialised areas such as Birmingham and Wolverhampton were able to enact this policy once their Borough Councils had adopted them, although this did not happen immediately.

The opening of the Wolverhampton Public Library in 1869 indicates that the act was being implemented. However, the Wolverhampton Art Gallery *[fig.10 p.72]* was not opened until 1884 and was financed and built by Philip Horsman, a local industrialist. It was adjacent to the School of Art which was constructed at the same time, financed by the Borough and also built by Horsman. The friezes that run around the upper floor of the gallery decorate the area, which has no windows in order to maximise the internal wall space, which could otherwise look austere. They portray the arts and sciences of the area; the sciences including architecture and engineering and the arts represent local industries. The city council had to raise an Act of Parliament which was passed in 1887 in order to obtain additional funding to support the art gallery and the art school. Charles Whibley, a contemporary critic, describes the grim state of the city at this time, the result of the local industries, and stresses the need for this building as a form of relief and enlightenment for both the casual visitor and those in industry seeking design education (history.com, no date). Local industrialists and wealthy individuals donated funds, items and collections to the museum in order to boost the collection and inform others.

Davies (1985, pp.9-26) documents the early origins of the Birmingham City Art Gallery *[fig.9 p.72]*. Following the 1850 Free Libraries and Museums Act J T Bunce and W C Aitken were at the forefront of a campaign to establish a museum and art gallery in the city in order to promote good design in the items being produced within the city. They recognised the contribution that the establishment of the School of Design (1843) made to the areas products but recognised that resources were needed for established makers and artisans so that they could compete with overseas markets. In 1852 the Birmingham and Midland Institute (BMI) was formed with the objective of establishing classes for artisans, a museum

and a “Hall of Fine Art” (Davies 1985, p.12). The BMI museum would finally open in 1860 and was the first public museum in Birmingham. The Free Libraries and Museums act of 1850 was finally adopted by Birmingham in the same year (1860).

A Corporation Art Gallery officially opened in 1867 in a room within the Public Library. The popularity of an exhibition of items loaned by the South Kensington Museum in 1868 highlighted the need to utilise temporary exhibitions, loans and new acquisitions as a way of maintaining interest in the museum and art gallery. It also prompted the launch of an appeal to raise funds for the purchasing of items for an industrial art museum, which was perceived as a way of influencing local designers and manufacturers. In 1871 Thomas Clarkson Osler, a local glass manufacturer, donated £3000 to the Public Picture Gallery Fund; this prompted gifts from other local citizens. During the 1870s further loans of industrial art from the South Kensington Museum were arranged and exhibited. In 1875 Joseph Chamberlain gave £1000 for the purchase of industrial art for the museum and art gallery. Chamberlain had moved from London to Birmingham in 1854 to work in his cousins’ screw making business; he became a politician, a nonconformist reformer and in 1873 mayor of Birmingham.

Following a fire at the Public Library, the collection moved to temporary premises in Paradise Street. Further evidence of the influence of local industry and its recognition for the need of museum and gallery facilities is in the letter that Richard Tangye wrote to the city council on behalf of Tangye Brothers, a Birmingham engineering firm. He expressed their dismay at the lack of such facilities and the apparent stagnation of plans to provide an appropriate building for such. He lamented the effect that this had on local manufacturers and their products and noted the difficulty of travel to London to view items at the South Kensington Museum. He offered, on the proviso that a permanent home was

found for the museum and art gallery, £5000 for the purchase of acquisitions. He further offered that if this sum could be matched through other donations he would give another £5000 to be invested so that the interest could be used for additional purchases.

Tangye's offer acted as a catalyst. Other donations of funds for purchases, individual items and complete collections were made. The council finally sought a permanent home for the museum and art gallery. In order to circumnavigate the 'penny rate' rule of the 1850 act the museum and art gallery would be located above the new offices being erected and paid for by the Gas Department, adjacent to the Council House. Secured by the generosity of the town's manufacturers and industrialists, the Museum and Art Gallery finally opened in November 1885; it included an industrial gallery. *[Chapter 2 Early influences on the design of museums and art galleries p.70].*

Museums and galleries in other less industrialised areas of the West Midlands were also instigated in the nineteenth century, but many of these, such as Shrewsbury and Worcester have their origins in the local geological and natural history societies.

5:2.ii. Twentieth century

By the start of the twentieth century the canal system had declined in use being replaced by the rail network and the rise of road transport vehicles. Haynes (2008, p.10) acknowledges that in 1910 in the UK, 59% of all goods were still transported by coastal trade, which given the West Midlands landlocked location would be disadvantageous in terms of transport costs. The rise of motorised transport would help to rectify this situation.

The utilisation of modern technology in industries in the region was varied but where modern methods were applied it generally led to success. Haynes (2008, pp.11-12) states that the availability of steam and then electrical power enabled the advancement of industry in the West Midlands. This resulted in the region being at “the forefront of technological change” with companies such as Singer, Rover and Triumph developing from bicycle manufacturing to cars. As the car industry grew other local suppliers adapted their production to supply parts. This evolution of associated trades is recognised by Haynes (2008) who gives the examples of Lucas developing their output from hollowware to cycle lamps to car parts and of Joseph Sankey whose company originally produced tin trays, expanded through the acquisition of other businesses and made dynamo covers and eventually pressed steel for car bodies and wheels. Haynes (2008, p.5) suggests that the rise and fall of industries reflects the technological advances; agriculture replaced by manufacturing, originally on a domestic scale then replaced by factories, and this in turn superseded by the service sector.

Chinn (2008, p.65) notes that in 1900 Alfred Hickman Ltd was a major employer and producer of iron and steel ‘He continued to install the latest machinery such as gas engines and his rolling mills were reckoned amongst the best in the world.’ Early in the twentieth century the region’s women active workers within industry as illustrated by their involvement in the National Federation of Women Workers. Mary Macarthur the Women's Trade Union Secretary supported the 1910 strike of the Women Chain makers from Cradley Heath, which is considered influential to the establishment of the working minimum wage movement. The disparities between the various industrial conditions within the region were echoed by the local civic amenities. Prior to the First World War, the town and city centres were still reminders of a previous era. “Wolverhampton had its arcades but only Walsall

had shops opening on to a balcony at an upper level." (Williams 2007, p.33). Newer industries were developing within the region. In Birmingham, Coventry and Wolverhampton small manufacturers were producing bicycles and cars. To support the car industry other manufacturers moved into the West Midlands such as Dunlop in 1910 (Haynes 2008, p.12).

World War I helped to establish these companies through the army's need for vehicle supplies. By the end of the war these companies diversified and were also producing tanks, armoured vehicles and gun carriages (Rowlands 1987, p.340-341). The advent of World War I saw many industries change their production to aid the war effort. Albright and Wilson, the white phosphorus company produced munitions, they were originally established in Wolverhampton, but later expanded to Wednesfield and Oldbury. In Willenhall, H and T Vaughan made hand grenades (Glasson 2005, p.101). Armstrong Siddley at Coventry, who prior to the war produced high class motor cars, had been developing the Stoneleigh lorry. At the outbreak of the war they supplied many of these to Russia and then went into the production of aero engines for the British war effort (Motor Sport Magazine 1958, p.54).

By the 1920's the car market had been established and many small producers merged. In Coventry William Morris (Lord Nuffield) and at Longbridge Herbert Austin established their works. By 1921 over 64,000 people from Birmingham and its surrounding districts were employed, either directly or indirectly, by the car industry (Rowlands 1987, p340-341). Haynes (2008, p.14) observes that the strongest period of growth for the West Midlands, compared to the other regions in the UK, was the first half of the twentieth century. He acknowledges that there still existed areas and periods of extreme deprivation but concludes that the diversity and density of industry in the area enabled it to develop. He identifies that the

economic instability following World War I encouraged consolidation. “In the 1920s the number of car assembly firms fell from 88 to 31 and by 1928 Austin, Morris and Singer controlled 75% of UK output” (p.14).

An example of success through industry and diversification is Sir Alfred Herbert (1866-1957). Born in Leicester, after leaving school he took an apprenticeship at Jessop and Sons of Leicester and upon completion moved to Coventry to be works manager at Coles and Mathews who manufactured and repaired small boilers and some agricultural contracting implements. The following year he was offered the chance to purchase the business with a friend as a partner and Herbert and Hubbard was formed. The company diversified into the production of a variety of machines including those for making ribbons, a local trade in Coventry. Herbert and Hubbard recognised the need for machines for the blossoming cycle industry and started producing machine tools for the bicycle manufacturers. By 1894 Herbert had bought out Hubbard and the company became Alfred Herbert Ltd. the company would become one of the largest machine tool manufacturers in the world adapting its production to serve the evolving industries. As well as providing much employment in the area Alfred Herbert was a philanthropist. He was a benefactor to many charitable causes for the residents of Coventry. In 1938 Alfred Herbert donated £100,000 to enable the city to build a museum and art gallery to house the city’s collection which lacked a dedicated building and was dispersed around various locations. Building began the following year, but was curtailed by the outbreak of war. Due to the destruction of the blitz and the rebuilding that this necessitated, the building work did not restart until 1954, when Alfred Herbert donated a further £100,000 to the building. The Herbert Museum and Art Gallery finally opened in 1960, three years after Alfred Herbert died (Grace’s Guide 2015).

The 1920s and 1930s were decades of great change. The smaller workshops were in decline and larger factories, such as Humber and Nobel Industries (which would later become part of ICI) employed many people. Production lines replaced the artisan handmade and those that survived did so by becoming specialist or luxury items (Rowlands 1987, p.342). New alloys and plastics were developed and replaced the traditional raw materials such as pig iron.

Innovation affected the social aspects of family life. On 14th November 1922 the BBC was established with John Reith appointed General Manager. As Marr observes “Britain was already starting to identify itself less by territory and more by culture” (2009a, ep.4). Larkin (2009) also observes the changes to social and leisure time as a result of the broadcasting industry:

> The established order of family life underwent a major upheaval in the 1920s and’30s due to the rapid expansion of wireless broadcasting. It revolutionised the way people entertained themselves and changed many aspects of normal social behaviour (p.73).

Throughout the twentieth century leisure time increased. There were numerous cinemas in the West Midlands, even in industrial villages; Rowlands (1987, p.369) states that Gornal, a township based on the local supply of iron and coal, had three or four. As television became more popular the cinemas declined. Football remained a popular pastime, and as individual free time increased so did the popularity of fishing. The decline in agriculture lead to the countryside being used increasingly for leisure, especially as motor car ownership increased (Rowlands 1987, p.347), and previously industrialised areas were reclaimed and landscaped; for example, Highley Country Park, formerly an area of quarrying and mining, work to reclaim the area started in 1986 and the country park opened in 1992. This park

is adjacent to the River Severn and the railway, both of which were used to move the coal and ore. The line is now used by the Severn Valley Railway, an important tourist attraction in the area.

The 1920s and 1930s were also decades of change in terms of the economic status and industrial production due to national and international events. In 1923/24 the UK economy experienced a post war depression. The result of this was cutbacks in public services, an extended working week and pay cuts. ‘Predictably in 1926, the deteriorating economic crisis led to the first ever national strike……’ (Larkin 2009, pp.6-7). Industrial unrest and unemployment were a national phenomenon, but one which affected the people of the areas where coal was produced particularly hard.

The agricultural areas of the West Midlands were also subject to the hardships of recession. Agriculture had suffered since the end of the nineteenth century, when the change of emphasis in previous years from agriculture to industry resulted in food stuffs being imported as Ward (2004) observes:

> .....the parlous state of rural economy and society, consequent of the decline in agriculture, as imported wheat and refrigerated meat began to replace home produce in the last decade of the nineteenth century (p17).

This changed the ability of the country to feed itself at the start of the twentieth century. The loss of men in the World War I, price controls which continued until 1920 and the disposal of large estates to pay death duties and taxes compounded the difficulties for farmers. The farming industry did start to improve in the thirties as home grown produce became a cheaper alternative to those with high import prices:

> Agricultural prices had fallen catastrophically from 1920 to 1930……. the recovery from 1933 owed more to the general revival in demand than to government measures, but the 1930's nevertheless represented a turning point in the relations of government with farming." (Bartlett 1977, p57).

In October 1929 the effects of the Wall Street Crash reverberated around the world "unemployment in Britain rose above the 2 million mark" (Larkin 2009, p.10) As Marr observes "Modern times were giving way to hard times" (2009a, ep.4). The Wall Street Crash had a particularly negative effect on industrial areas. Living conditions deteriorated to such an extent that by the mid-1930s the situation was the cause of a variety of forms of protest throughout the region. Many of the children from the industrial areas back-to-back slums were suffering from rickets, caused by the "widespread malnutrition" (Larkin 2009, pp.13-16). Despite the hardship that was experienced by many workers due to the conditions and pay that they endured, the 1930s was an era of records in aviation, land and water. Birmingham, Wolverhampton and Coventry all had local airports (Rowlands 1987, p.352). The production of motor vehicles, aeroplanes and specialist components for them helped the prosperity of the West Midlands recover (Larkin 2009, p.33).

In 1937 in Bilston Staffordshire County Council opened a combined library and art gallery. It occupied a building which was originally built as a private dwelling, Brueton House in 1905. Between 1918 and 1930 it was occupied by Bilston Girls School. In 1918 this was a private school but it was taken over by Staffordshire County Council in 1919. Following the schools closure Bilston Borough Council considered the idea of relocating the library from the town hall to the building and incorporating a museum and art gallery. The building had had fairly extensive extensions whilst in use as a school which enabled larger areas such as the

former gymnasium to be used as a library. The gift of £1000 and in the region of 100 paintings from a former resident of the area, William Thompson, gave impetus to this idea and the combined library and gallery opened in 1937. This would later become recognised as two separate entities within one building, the Bilston Library and the Bilston Craft Gallery *[fig.25 p.133; appendix 3:3 p.367].*

Rowlands (1987, p.353) observes that the onset of World War II prompted the dominance of centralised national policies which threatened regional identity. The region's industries were by now also producing vast quantities of engineering products as well as raw materials such as iron and steel. The production of luxury goods was suspended as industrial production became focused on 'munitions, vehicles and materials for the forces' (Rowlands 1987, p.355). The industries and people of the West Midlands played a vital role in production of items for the war effort, including munitions at Avery's of West Bromwich (Williams 2007, p.70). Being a centre for production also made many areas the target for enemy air attacks. In November 1940 operation 'Moonlight Sonata' devastated Coventry which was "subject to the most intense bombing raid the world had ever seen" (Marr 2009a, ep:6).

Rowlands (1987, pp.358-359) suggests that the effects of the centralisation at the start of the war and the ensuing continued exposure to information from the Department of Health, the Ministry of Food and many other national bodies eroded the regional identity and changed 'local particularism'. At the end of the war change was slow despite the output of the various industries. In the late 1940s women from the industrialised areas in the region still went hop picking in the surrounding West Midland counties of Hereford and Worcester as a means of supplementing the family income (Williams 2007, p.76). At the Albion Wharf in West Bromwich the coal merchants' R B Tudor had upgraded from horse and cart

to motorised lorries, but still relied on two canal barges to transport their coal from the Cannock pits to the wharf (Williams 2007, p.81). Larkin (2009, p.3*)* observes that the use of 'totally out-dated machinery' resulted in vulnerability to overseas products.

The rebuilding of Coventry started in 1947 and was funded by the Ministry of Works. Its plan was considered to be an example of the future, incorporating multi-level areas, the work of contemporary artists and pedestrianised areas segregating shops and vehicles. The new cathedral opened in 1962; it was designed by Sir Basil Spence and incorporated works of art by many artists including Graham Sutherland, John Piper, Jacob Epstein and Elisabeth Frink (Coventry Cathedral 2016).

Post-war rebuilding was hampered by the need for licenses and a shortage of materials. In the West Midlands in the early 1950s there were still many people squatting in disused factory hostels and army huts; "at Tile Hill, Coventry 250 people were still living in huts in 1953" (Rowlands 1987, p.364). In Europe, prior to World War II, the idea of using high rise accommodation as a solution to overcrowding and providing modern utilities was being promoted through schools such as the Bauhaus and through the work of Le Corbusier, who designed units for habitation where there would be communal facilities for childcare, cooking, laundry etc. where all classes could live (Hall 2002, p.225). The influence of "Overseas émigrés – Serge Chermayeff, Erno Goldfinger, Berthold Lubetkin, Peter Moro, and Nikolaus Pevsner – played key roles in spreading the new gospel from mainland Europe." (Hall 2002, p.234). This would initiate the idea that high rise was a solution to the problem of good quality mass housing within the future towns. (Hall 2002, p.84). Whilst many attribute the decimation of the historic structure of towns, cities and regions to the planners an early recognition of the

need to maintain a substrata of historic acknowledgment was made by Abercrombie and Jackson in their 1948 plan for the West Midlands where Abercrombie “actually wrote that a major objective of the plan should be to slow down the rest of urban change, thus reducing the rate at which the built structures became obsolescent: the ideal city would be a static, stable city.” (Hall 2002, p.357)

Hall (2002a, p.103) suggests that the 1947 Planning Act “made effective planning of entire urban regions a virtual impossibility” by shifting the responsibility to local government departments without the necessary local government reforms. Post war rebuilding continued with exemplars such as the Poplar Estate, which was part of the 1951 Festival of Britain, but Bartlett (1977) recognises the disengagement in regional structure, stating that “Until the late 1950s interest in regional development was fading” (p.99). The boom in high rise building in the UK flourished at the end of the 1950s and during the 1960s but its fragmented nature is explained by Hall (2002, p.243) who suggests that design was focused and considered in London, but that in the regions design was of lesser concern “the aim was to get the maximum number of dwelling units (telling phrase) in the minimum possible time.” This suggests the disparity that is seen to exist between London and the ‘other’ regions of the UK.

The need for building licenses was rescinded in 1953 and across the West Midlands development and redevelopment gained momentum. The rebuilding of Birmingham was largely completed by 1970 and included the Bull Ring shopping area, a series of concentric ring roads, urban freeways and tunnels to enable access, whilst maintaining pedestrian movement. The skyline was dominated by tower blocks. This was a pattern that was duplicated on a smaller scale by many other West Midland towns, where tower blocks, pedestrian precincts and concrete

underpasses were considered the way forward (Rowlands 1987, pp.364-365). The rise of the national chain stores and supermarkets also altered the shapes of town centres. The smaller family owned green grocers, butchers and bakers succumbed to the larger stores, corporate identities started to dominate and homogenise the high street. As these stores gained in popularity and congestion became a problem in many areas out of town shopping areas became established and eventually lead to a decline in many town centres.

Redditch, an existing town with a local population of 30,000, was designated to be a New Town in 1964. By 1984 the population had risen to 70,000. The needle industry for which Redditch is famous originated in Studley; at one time 90% of the world's needles were made in Redditch. Other products made in Redditch were Royal Enfield motorbikes, Anglepoise lamps and fishing tackle. The road system and roundabouts were designed to accommodate an expanding future population and to give access to the different areas within the new town. Wilkinson (2014) observes that town center shopping precincts "were seen as a vital part of the social engineering of New Towns - providing vital meeting places". The Redditch shopping centre contains the Paolozzi Mosaics hanging from the upper walls, commissioned by the development corporation and unveiled in 1983. Telford new town, designed to reduce the density of the population in the existing towns and cities in the region (Telford Development Corporation 1971, pp.1-3) had failed to grow due to the economic decline (Haynes 2008, p.17). Originally proposed as Dawley New Town it was then decided to combine Wellington and Oakengates. Eventually this plan was scrapped and Telford New Town replaced it. It has been criticised for the separation of housing and industry and the ensuing travel problems that resulted from this. Neal (2015) comments on the differing views of residents, criticism on the quality of the houses, the lack of entertainment, and

underpasses filled in because people would not use them. He goes on to quote John Madin, the Birmingham architect who designed the blueprint for Telford, defended this design stating

> The first thing we wanted to do was take the frustrations out of city life as we know it today. This meant adopting a policy of dispersal rather than concentration.

In 2007 a 250 million pound redevelopment scheme was announced. The new plans proposed changing the roads around the shopping centre to pedestrian zones, and new cafes, bars and restaurants to facilitate evening entertainment within the area.

Road transport dominated the moving of goods in the post war period. The railways were nationalised in 1948 and became subject to national planning and reorganisation. The Beeching cuts of 1963 resulted in many branch lines and local services in the UK being cut, but North Staffordshire was particularly hard hit (Rowlands 1987, p.365). The numerous municipal airports that had developed in the West Midlands declined with the exception of Elmsdon which developed overseas services and, bolstered by the development of the adjacent Exhibition Centre, would eventually become Birmingham International Airport. The canal network was in disrepair or had been swallowed up by redevelopment, but would later be revived as reclaiming the historical past and the tourist industry became influential.

Whilst not specifically focused on the West Midlands region The Art Enquiry (1946) considers the development of the regional museums up to the end of World War II. Whilst it acclaims the national galleries, centred in London, as being “world-renowned” (p.104), it laments the state of the regional examples, which it

describes as “for the most part neither interesting nor valuable. ….quite inadequate for the important purpose which they serve” (p.104). This, it concludes is the result of instability of funding and the consequential state of the buildings, the lack of adequate specialist staff and training, and an inability to purchase new acquisitions (pp.126-132). The Arts Enquiry recognises that the Public Libraries Act of 1919 allowed local authorities to establish museums and art galleries, but that there was no government funding in place to support this (p.128). It suggests that in order to make a wider variety of art and artefact available to a larger and more diverse number of the population in the municipal areas the many small and specialist museums and galleries should be combined (pp.123-124), and that if no suitable building is available:

> …to lend pictures and other suitable works of art to local libraries, community centres, educational settlements and Government offices, where they will be seen by a wide and varied public.” (p.123).

It comments that the combination of library and museum and art gallery is not a satisfactory situation, and suggests that whilst it may be necessary in some more provincial areas, that there should be a separate director for art galleries. It uses the Libraries Associations ‘Reconstruction Report to the Government’ and the Museums Associations ‘Reconstruction Proposals’ of 1945 as evidence of the need for the creation of separate posts of art gallery director (p.129).

The Arts Enquiry (1946) acknowledged that a loans system had been established between the national galleries and their municipal counterparts for over sixty years. However, the V & A Museum seemed to be the only major museum that had an active loans programme and this were rarely taken up by the municipal museums as they either lacked the room, could not afford the cost of packaging,

transport or insurance, or felt that there would be no taste or appreciation for the objects by the local audience (p.134). The enquiry also recognises the need for wider public inclusion in the municipal galleries. It suggests a wider education programme through contact with schools and gives examples of areas where this was successful (p.145). It acknowledges that many museums are underfunded and under staffed to implement these ideas and berates the class and academic bias that seems to be a canker in many institutions at this time (p.145). It states that the publicity utilised by most of the regional art galleries and museums is inadequate and that despite the founding of the Sudeley Committee in 1923, to advise the national and provincial galleries on display techniques, the lack of storage resulted in too many items being on display. It concludes that "many of the national and provincial galleries were built in a style unsuitable to their purpose" (p.148).

Rowlands (1987, p.360) suggests that the post war development of new industries in the West Midlands were adversely affected by National Development Policies which issued the National Development Certificate (NDC) required for new industrial ventures in excess of 5,000 square metres. This, combined with the regions above average wages, rates and land prices, traffic congestion and labour shortages further obstructed development. She suggests that those industries that employed women at lower wages were still able to expand and uses the example of Courtaulds (Nuneaton, Coventry and Wolverhampton). Many of the new industries that were established on new sites were for the production of cars and electrical engineering. Coal production continued, but nationalisation meant that it was now controlled by the Nation Coal Board (NCB). The change of fuel used by the Potteries and other local industries in the 1950's and the introduction of North Sea Gas in 1967-68 marked the start of the decline of the coal industry. The steel

industry expanded and modernised post war, but by the late 1970's the works at Bilston, Brierly Hill and Shelton would all be closed (Rowlands 1987, p.361).

By the late 1950s the introduction of plastics for domestic goods and concrete to replace bricks was affecting the demand for products from the potteries area. More people being employed in the service industries and in construction. However, in the Potteries and Black Country areas of the West Midlands, which had relied on the older established industries, services in the town centres developed slowly. Between 1914 and 1939 the population of the West Midlands rose above the national average. In the 1950's European and Irish immigrants moved to the region. Where modernisation had taken place there was a labour shortage and wages were above the national average. This resulted in a disparity within the region between the developing higher income of the new industries and the low income experienced in the Potteries and rural areas (Rowlands 1987, p.362). In the early 1960s the Government started to address the problems of the previous fragmented approach to regional progression, recognising a need to create development areas within the regions and to address the underlying structural problems. In October 1963 the position of Secretary of State for Industry, Trade and Regional Development replaced the President of the Board of Trade in an attempt to solve regional problems through a national approach and a consolidated strengthening of government in the central and regional scale (Bartlett 1977, p.168).

Despite the population continuing to be maintained at a high rate, in the 1960's there was an 'acute shortage of unskilled workers' (Rowlands 1987, p.336). As a result, people from the Caribbean, India and Pakistan were encouraged to settle in the area. Haynes (2008, p. 20) describes the evolving ethnic mix of the region and states that in 1991 Birmingham has a 21% non-white population and that by 2001

this had risen to 26.4%. Medland (2011, p.1) confirms this point stating that the region has the largest non-white population outside of London.

In the 1960s the region was well represented by Chambers of Commerce and Trades Councils which, whilst they had a local impact, had little influence over national bodies and government (Rowlands 1987, p.362). Haynes (2008, p.17) notes the decline of the West Midlands in the second half of the twentieth century, when it was the only region in the UK where growth slowed down. He states that in the period 1971 – 1984 half of the manufacturing jobs in Birmingham disappeared, and that in a four-year period (1979-1983) 12% of the redundancies were from within the motor industry. Where as in the 1960's there had been a surplus of jobs "In 1984 there were 28 unemployed adults for each vacancy." Haynes identifies how this changed the landscape of the area with many of the industrial buildings between Birmingham and Wolverhampton having their roofs removed to circumvent tax. The decline of the region continued into the early 1990s. Haynes (2008) quotes the 'Economist' in August 1992 describing the region as "the black hole in the middle of the country" (p.17).

In April 1968 Enoch Powell, the MP for Wolverhampton, delivered his "Rivers of Blood" speech which caused political panic and lead to the setting up of an urban programme which gave special aid to areas of high immigrant population- these were coined Areas of Special Need (Hall 2002, p.382) and included areas in the West Midlands. This was at a time when 50,000 immigrants from the commonwealth had moved to the UK. Many see Powell's speech as reflecting the concerns of many of the UK population and following his dismissal from the shadow cabinet the dock workers came out on strike to show their support for him (Marr 2007, pp.303-304). The Community Development Project was aimed at identifying areas of deprivation and need and addressing these problems through

the services available within the areas. Despite all of the efforts to improve the situation of the regions and the people who lived within them a survey in 1973 found that past policies had in fact had regressive results, with the poor still trapped in the older inner cities. (Hall 2002, pp.332 – 33). Hall (2002) comments on the cyclical nature of the cities and urban planning, observing that:

> …in the mid-1980s the problem of the urban underclass was still as stubbornly rooted in the world's cities, and in the consciousness of its more sensitive citizens, as in the mid-1880s, when it provided the visual stimulus to the birth of modern city planning (p.465).

By the middle of the 1960s the economic future of the West Midlands was causing concern. Regardless of post-war modernisation, output per head and private investment had dropped below the national average. The motor industry had become one of the main employers making the region dependant on its success and susceptible to downward slumps within the industry. 'In 1975 25 companies accounted for 48% of manufacturing employment……. In Birmingham in the mid 1970s 42% of manufacturing employment was said to be in just 10 firms' (Haynes 2008, p.16).

During the 1960's the arts establishment in Birmingham was challenged by the formation of Ikon, a gallery located in an octagonal glass kiosk in Birmingham's Bullring shopping centre. The group of young individuals responsible for Ikon set out to provide an alternative arts venue. In their original prospectus of 1964 they stated their aim:

> Ikon is intended as an antithesis to exclusive art establishments and galleries…it has been formed because of the need for an accessible

place where the exchange of visual ideas can become familiar reality" (Stevenson 2004, p.114).

The gallery was somewhat transient, utilising redundant city centre buildings, but in the 1970's became synonymous with the culture of Birmingham and many other areas at the time through its representation of political views and activist artistic exhibitions at a time when Birmingham was experiencing "student sit-ins, strikes, counter-cultural collectives, union unrest and popular demonstrations" (Ikon Gallery 2010). Through its programme of exhibitions and events accessible in the city centre it was creating itself a national reputation (Ikon Gallery 2010). The formation of Ikon recognised the need for an alternative accessible venue with more establishment freedom. It pre-dates O'Doherty's publication of his controversial essays in Artforum in 1976 (combined into 'The white cube' in 1986) which questions the culture of art galleries, their modes of display and their cultural preferences. The Ikon moved to its permanent home in Oozells Street, Brindleyplace in 1998 *[fig.15 p.92; appendix3:1. p.357]*

As recession set in in the 1980's there were few alternative employment opportunities for those made redundant by the large employers of the region. The numerous little workshops and small factories which were commonplace in areas such as Birmingham, Wolverhampton and Coventry and were indicative of the region in the nineteenth and early twentieth century, had amalgamated into larger and larger groups to enable survival, but this would ultimately lead to the downfall of the prosperity of the region as the dependence on them grew and the economic downturn at the end of the twentieth century took hold. Rubery Owen, a major employer and long established company, who had expanded throughout the region in the preceding decades succumbed to economic pressure in 1982. The previous year GKN also closed (Chinn 2008, p.71).

The traditional heavy industries continued their decline. Within the first year of the 1980's Bilston Blast Furnace was demolished and at Patent Shaft staff learnt that the works was to close. Round Oak closed in 1982, followed by Richard Thomas and Baldwin's. Everywhere jobs relating to the steel industry were vanishing. On 27th April 1990 the last steel was made at F.H. Lloyd's in Darlaston, and another 180 jobs disappeared (Williams 2007, p.98).

Whilst traditional industries were in decline, they were not forgotten. In 1980 the Broadfield House Glass museum opened *[fig.27 p.135; appendix 3:2 p.362]*. The conversion of the house to the glass museum started in 1979 to accommodate a collection that reflected the areas rich glass making heritage. It combined rural elements indicating the areas agricultural past, including the threshing barn which houses the Hot Glass studio. The museum opened 2nd April 1980 and the all-glass pavilion was added in 1994 and it was believed to be the largest all glass structure in the world at that time. Fund cuts resulted in the gallery closing at the end of September 2015.

The local Government Reorganisation Act of 1972 was implemented to reduce the number of authorities which had "too many powers and limited finances" (Rowlands 1987, p.372). It instigated a two tier system to encourage provision for the town and the country within an area to encourage the reduction of the disparate provision that existed around the UK. Under this reorganisation the West Midlands County was created in 1974, incorporating Birmingham, Coventry, Dudley, Sandwell, Solihull, Walsall and Wolverhampton. This metropolitan county was abolished just twelve years later in 1986.

The importance of the exhibition of items relating to an area's industrial heritage and production is recognised at Bilston Craft gallery [appendix 3:3 p.367] (formerly

Bilston Library and Art Gallery) where the Bilston enamels are displayed. These had been relocated to Bantock House Museum in Wolverhampton in the early 1990s when the council reorganised the exhibits held in all its museums. Following the establishing of the 'Craftsense' exhibition in 2005, which displays contemporary craft and historic items of industrial design and production from the region, the collection was returned and now forms part of the permanent exhibits of locally produced items. The utalisation of post-industrial buildings as arts venues in the region has also been implemented. The Light House Media Centre *[fig.23 p.119 ; appendix 3:4 p.371]* opened in Wolverhampton in 1987 in the former grade II listed Chubb Lock works building. This was also an example of art and education working together being a joint project with the Wolverhampton Polytechnic (now the University of Wolverhampton).

The consumerist approach of the 1990s impacted on the policies of local and national government when the approach to urban regeneration became competitive. "In the UK the City Challenge Scheme and its successor, the Single Regeneration Budget, both abandoned fixed allocations in favour of open competition between cities for funds." (Hall 2002, p.410). This reflects the social and political attitude of the time under the Thatcher Government. In contrast the 1990s saw the search for sustainable urban development. This looked at smaller areas with local jobs and is comparable to part of ethos of the garden city movement. (Hall 2002, p.414). Lawley (2003) suggests that the recession of the 1980's and the consumerist approach of the 1990's had an effect on Local Authority museums. He states that "social, economic and cultural policies have had a significant impact on the way in which museums operate and interact with their local communities" (p.1). He aligns this to the adoption of the use of management techniques more frequently associated with businesses, with

planning and performance targets. Lawley (2003, p.2) suggests that constant rearranging of government departments and budget reductions have resulted in many reconfigurations as museum services become part of other departments. The evidence suggests that this can result in a loss of identity, with the museum services being combined and losing their own independent status. He gives the example of combination with “Cultural Services” and “Heritage Services”. Economic pressures have also resulted in some regional local authorities seeking alternative methods of stewardship for museums and galleries in the form of trusts. Birmingham City Art Gallery and Museum is part of Birmingham Museums Trust which was established in 2012. Establishing trusts allows councils to alleviate rate increases and also benefit from taxation exemptions (Rex 2015).

Ward (2004, p.244) comments that the expectations of the regionalists were raised by John Prescott and the ‘New Labour’ Government in the mid-1990s. The June 1999 UK Urban Task Force investigated the decline and decay of Britain’s cities and highlighted some troubling results, particularly in the case of Manchester and Newcastle (Hall 2002, p.417). The effects of deindustrialisation, a depressed economy and a lack of investment and the huge social implications on old established communities with escalating crime and drug abuse and a cyclical downturn resulting in whole areas becoming wasteland or no-go areas, whilst in the town centres in these regions shops were booming and city centre warehouse living was thriving. It was a division of class, which was further highlighted by the difference in the results compared to the southern regions, where things showed a general improvement.

Advantage West Midlands was one of eight Regional Development Agency’s (RDA) established in 1999 and closed in 2012. The ninth RDA, London, was added in 2001. Funds for regional development were provided by European

Union, UK Government and local authorities. Advantage West Midlands was established to aid the recovery of the regional economy, through business development and promotion to create employment and the skills required for sustained regeneration. The RDA's were replaced by Local Enterprise Partnerships (LEP), these are voluntary partnerships between local governments and local businesses. Haynes (2008, p.17) considers that the recovery of the region started in the 1990's and grew under the 1997 Labour Government, changing from a manufacturing base to a "knowledge economy". He notes that this growth was slower than in some other regions in the UK and suggests that this was due, in part, to a background where education was secondary to industry.

In the West Midlands, TP *[fig19 p.111; case study 6:2 p.220],* NAG *[fig16 p.92; case study 6:1 p.200]*, and The Pop Art Gallery (Wolverhampton) *[appendix 3:5 p.374]* were all funded through regional, national and European funding. TP was intended as part of the rejuvenation of the economically and socially depressed area of West Bromwich and was intended to offer a permanent base for the local Jubilee Arts Group which operated out of a bus that toured the area. NAG constructed in the city centre, offered a permanent home for the Garman Ryan collection and easily accessible facilities for the local multi-cultural population. The Pop Art Gallery is an extension to the Wolverhampton Art Gallery. It was constructed between the rear of the original gallery building and the rear of the old school of design. Street access directly into the area is provided by the entrance on St Peters Walk adjacent to St Peters church and another from Wulfruna Street.

The West Midlands region received more European funding than any other region in the UK in the form of European Social Fund grants and European Regional Development Fund grants between 2007 and 2013. These were enhanced by 'match' funding from the Department of Work and Pensions (DWP) and the Skills

Funding Agency (SFA). Despite this in 2014 the BBC reported that unemployment in the region was still higher than the national average with 226,000 unemployed. The Renaissance Funding programme, aimed at providing grants for regional museums was established in 2001, following the recommendations of Evans, Knight, Boden, MacGregor et al (2001) as set out in 'Renaissance in the regions: a new vision for England's museums' ; this recognised the strong disparity between the funding for the London area and that of all the other UK regions. Renaissance in the Regions established regional hubs and aimed to provide funding to enable the improvement of collections, conservation, educational resources, access and inclusivity Lewis (2005). However, with the closure of the Museums, Libraries and Archives Council in 2011 the funding programme was moved to the responsibility of the ACE in 2012, an organisation which has repeatedly tried to address its own shortcomings to regional funding through reports and programmes, and of whom Stark, Gordon and Powell (2013) suggest have had little success in redressing the situation. The West Midlands has experienced a roller coaster of funding in more recent years. Regional funding disparity as recognised by The Arts Enquiry (1945, pp.125-126), the 1965 White Paper 'A policy for the arts: the first steps', and other policy documents and government initiatives continue to this day. Figures included by Stark, Gordon and Powell (2013, p.24) show that in 1995 the west midlands received the highest amount of regional arts lottery funding outside of London; and the second lowest regional funding in 2012-2013. London, as a region received a disproportionate amount of funding from the Lottery, in addition to the government sponsoring of the 'national' museums and art galleries. Stark, Gordon and Powell (2013) suggest that Department of Culture, Media and Sport's (DCMS) "direct funding of major cultural organisations" (p.15) is also London centric with the regions outside London only receiving the equivalent of 2% of the investment per person compared to London. Pallister (2015) suggests that the development of the

regional museum from the 1990's encouraged by the availability of Lottery funding may have helped to counterbalance the impression that the arts are London centric.

The West Midlands region still produces many world renowned products. Cars are produced by Morgan, Jaguar Land Rover and Aston Martin; armoured vehicles are made by BAE Systems in Telford. JCB, a Staffordshire company established in 1945, has its headquarters at Rocester, and AGA cookers are made in Coalbrookdale, in Shropshire. In 2008 Hiatt and Company, one of the oldest established Birmingham firms closed (Peterkin 2008). Started in 1780, it produced manacles and handcuffs for the slave trade and the restraint of prisoners. More recently it supplied the British police and Guantanamo Bay (Haynes 2008, p.5). Medland (2011, p.3) indicates the rapid changes taking place within the region. She states that in 1996 22% of the workforce were still employed within the manufacturing sector, but that by the end of 2010 this had reduced to just 11%.

Marwick (2003) defines regions as "This is the boundaries as applied through the national governance and the desire to control urban sprawl" (p.135). Whilst Colquhoun (2009) suggests that industry is the driver in these policies:

> The need for placing regions that often differ from each other under a single political umbrella comes from the needs of the modern industrial economy" (p.284).

Throsby (2001) recognises the importance of the human factor in shaping an area:

> …culture may have a more pervasive role in urban development through the fostering of community identity, creativity, cohesion and vitality, via the cultural characteristics and practices which define the city and its inhabitants (pp.124 -125).

Rowlands (1987, p.372) comments that the increased influence of national governance, multinational companies and centralisation has left “many people uneasy”. She suggests that the eroding of local governance and companies has prompted the increased interest in local and personal history. She questions whether ultimately, the regional context will remain, or just become a part of the whole. Haynes (2008, p.5) suggests that “it is difficult to find a focus for a distinctive regional loyalty” in the West Midlands. Further evidence of this may be due to the areas within the region that identify themselves within their own boundaries, based on their individual industrial background, such as The Potteries, Ironbridge and The Black Country.

Summary

The size of the region and the diversity that results from this means that within its own borders there are individual areas. Chitham (2009) and Chinn (2008) both comment on the nature of the people from The Black Country, identified as an area formed through its industrial background, but also as a separate community. Many other areas of the West Midlands are individual through their geographic location and the surrounding agricultural areas, such as Hereford which is associated with agriculture rather that industrial production.

The West Midlands is an area of contrast, combing rural areas and large conurbations. Following the industrial revolution, and in common with many other industrial dominated areas, there was a huge disparity between the mass of very poor workers and the very rich industrialists. In the mid twentieth century there was a marked difference in the income of those working in successful industries and those in more rural areas. Whilst the resilience of the working population is evident through the adaptability and changes in goods produced and production methods, the amalgamation of smaller businesses in larger companies and the

reliance on particular industries ultimately resulted in an area that was very susceptible to national and international economic vagaries.

Evidence suggests that industrial background of the area helped to promote the existence of museum and art gallery facilities in the West Midlands. Many earlier municipal examples were funded by philanthropists who had made their wealth through the industrial production. This is comparable to the situation in other areas with a similar industrial background. Examples of this are The Manchester Art Museum (The Horsfall Museums) opened in 1877 by the son of a wealthy Manchester cotton merchant Thomas Horsfall and incorporated into the City Art Gallery in 1953 (Manchester Art Gallery 2016); and the Laing Art Gallery funded by Alexander Laing who ran a Newcastle beer bottling business and a wine and spirit shop. As the industrial prowess of the West Midlands region receded during the second half of the twentieth century, the development of existing and new museum and gallery facilities was reliant on funding from local government, and national and European funding. Museums and galleries have never enjoyed a statutory status and as such are subject to the privations of recessions and cut backs. This has become all too apparent in recent months with some UK regional museums closing and admission charges being implemented at others (Brown 2016b).

Suitability to purpose of building style, funding, education and inclusivity are concerns that prevail to this day in the West Midlands and many other regions despite being raised seventy years ago by The Art Enquiry 1946.

Chapter 6

CASE STUDIES FROM THE WEST MIDLANDS

Introduction

The case studies undertaken for this research aid a fuller understanding of the individual buildings. A number of galleries and museums within the West Midlands region and in other areas of England were visited in order to gain an insight into the contemporary situation. For the purpose of this chapter I have selected NAG and TP, which represent two West Midlands examples undertaken during the last decade of the twentieth century and the first decade of the twenty-first century in towns within the region. This is a period referred to by Youngs (2012) as the “art gallery boom” period. A brief overview of the other galleries visited within the region and England is contained in a*ppendix 5 [pp.379-417].*

The object of these case studies is to identify the evolution of the inception and progression of these buildings; the differing circumstances that were influential; and the significant events, groups and individuals. Each case study investigates the background of the area, the location, materials used, style and purpose of the building. In each case the basic building information is in table form to ease comparison with those whose details are include in the appendices, with additional information included within the individual sections. Each case study also includes images and floorplans. It must be acknowledged that case studies are based on the sources available and differing amounts of information pertaining to individual buildings exist and some information is not available. Examples of this are the loss of the First stage submission plans of Caruso St John’s design for NAG (Scalbert 2002, p.50) and the missing structural plans of Will Alsopp’s TP (Pritchard 2014).

6:1. New Art Gallery, Walsall

<table>
<tr><td>Date started:

January 1997</td><td>Type:

Purpose Built</td><td rowspan="4">Architect/Designer/Team

Caruso St John

Engineers: Ove Arup

Contractor: Sir Robert McAlpine

Project manager: Bucknall Austin

Public Square design: Richard Wentworth</td></tr>
<tr><td>Date completed:

February 2000</td></tr>
<tr><td>Date opened:

March 2000</td><td>Final Build Cost:

£21 million</td></tr>
<tr><td colspan="2">Managed by:

Walsall Metropolitan Borough Council</td></tr>
<tr><td colspan="3">Funding Sources:

UK National Lottery, European Regional Development Fund, City Challenge</td></tr>
<tr><td colspan="2">Building Use:

Art Gallery</td><td>Total Floor Size:

5000sq m</td></tr>
</table>

6:1.i. Background

Walsall is referred to by Glasson (2005) as the town of one hundred trades. This is a reflection of the historic background of the area, driven first by the seams of iron, limestone and coal close to the surface (Scalbert 2002, p.43) varied industries developed the area; including leather works, saddlery fittings, brushes, bolts locks

and spectacles (Glasson 2005, p.9). Like many other industrial areas within the West Midlands the twentieth century saw a decline in these trades *[Chapter 5 Historical context of the West Midlands 5:2.ii. p.173]* and as a result the city declined. Scalbert (2002) comments on the town at the time of his writing, and observes that it is one of 'the poorest local authority districts in the UK… it fares badly in education… it has more derelict land than most districts in the country' (p.49).

Examination of the 1901-1903 maps (The Godfrey Edition 1991; The Godfrey Edition 1992; The Godfrey Edition 1992a; The Godfrey Edition 1993) indicate the use of the area where NAG now stands. Adjacent to the site were a theatre and a canal wharf and a harness manufactory. Within a quarter mile radius there was the railway station, The Waterloo Ironworks, The Globe Ironworks, an iron and brass foundry, the Electric Light Works, a tannery, a second theatre and the Science and Art Institute. However, Scalbert (2002, p.44) comments that in the 1880's Walsall's chief industrial output was in items associated with horses and the associated equipment needed for their use.

The first Walsall Art Gallery opened in 1882, and was located above the Free Library. At this time exhibits included natural history items and art loaned by the South Kensington Museum, London (Scalbert 2002, p.48). The permanent art collection has expanded since the museum first opened and now comprises some fifteen hundred works of art. In addition to this The Garman Ryan Collection was gifted to the town in 1972 with instructions from Kathleen Garman and Sally Ryan, as to how it should be displayed in order to aid accessibility. Kathleen Garman was married to Sir Jacob Epstein, and Sally Ryan was a pupil of his. This is a collection of major significance, containing a total of three hundred and sixty-five works of art in a variety of media, representing a diversity of periods and cultures.

Over a third of the collection is three dimensional and the majority of important twentieth century artists are represented. There is a large collection of work by Sir Jacob Epstein as well as work by Van Gogh, Rodin, Turner, Renoir and Constable. The Garman Ryan Epstein Collection was created in 1996 as a complimentary group of works to the closed Garman Ryan Collection. It consists of further works by Epstein and others of significance to the family collection. The Epstein Collection Archive and Library was also established in 1996 to collect literature, personal papers, books tapes and video material relevant to the Garman Ryan and the Garman Ryan Epstein collections.

Given the extent and the importance of the collections held by the Gallery a new purpose built building was necessary to display the objects held. Peter Jenkinson, the former Director of Museums and Galleries in Walsall, is widely acknowledged as the driving force behind the subsequent planning, funding and realisation of the project (Scalbert 2002, p.49; Moore 2002, p70). His energy, passion, diplomacy and determination drove the project forward and engaged and energised those around him. He recognised the importance of the collections to the local people and to the area. He was also passionate to increase inclusivity as indicated by his staging of the Peoples Shows at the former gallery, where locals were invited to display personal collections of objects in the gallery, which they arranged and curated with the staff's help. These objects were diverse and included, for example, collections of airline tickets, polythene bags, and frogs.

6:1.ii. Population

The 2001 census indicates that within the town centre the total population was 69,634.

85.2% being white British, with the rest of the population comprising of mixed, Asian, black and other ethnic groups.

The 2011 census indicates that within the town centre the total population was 67,594

76.9% being white British, with the rest of the population comprising of mixed, Asian, black and other ethnic groups.

(Walsall Council 2013)

6.1.iii. Location and site

The gallery is sited in an area known as Town End, adjacent to the end of the High Street, the old industrial wharfs, and Park Street. It is sited in an open public area, now known as Gallery Square, with a pub off to one side, which provided revenue for the gallery's financial plan. The pub was designed by Sergison Bates and its form and scale provide a counterpoint to that of the gallery. It is constructed from timber and glass, with a low pitched roof. The glass is used to open up views of the canal basin and the town with timber cladding used to reference a warm and domestic interior. Gallery Square was designed by the artist Richard Wentworth. The entire area and the towpath that runs along one side of the canal is finished in asphalt. The entire space is laid in alternating bands of yellow and black and at right angles to the main pedestrian access from the High Street. The natural slope and undulations across this area causes optical illusions with these stripes. Approached from the High Street, the stripes draw the pedestrians' sight line towards the pub and the canal basin. They appear to gain in width as the ground rises approaching the gallery on the left; opening up and extending to welcome visitors in. The material and finish of the Square has created an area which feels large and generous, this counterbalances the proportions of the gallery building

itself. Scalbert (2002, p.55) recognises that the square will need to be maintained in order to retain the initial quality and appearance of the area and in order to encourage public use.

6.1.iv. Design, consultation and build

During the early stages of the competition submissions the overall shape and character of the site was somewhat unknown; road layout was not determined and the two adjacent department stores for Woolworths and BHS were still to be built. Prior to winning the competition to build NAG Caruso St John visited the area. They observed that St Mathew's church, at the far end of the High Street was visible from the site and this suggested a connection that established the need for a building that was 'tall and civic in character' (Scalbert 2002, p.49). This use of height utilised the new building and St Mathew's church as determining the two ends of the High Street.

The shape of the new basin proposed by British Waterways was disliked by the architects and redrawn for the second submission (September/October 1995). The addition of a public house on the plans at this stage was aimed at helping to define and punctuate the space forming a relationship between the buildings, the canal basin, the town and the open public area. The architects cite the influence of St Mathew's church and the BOAK factory building with its tower in Station Road as influences on the design of the exterior of the proposed building (Scalbert 2002, p.51). The entrance to the building, which undercuts the corner of the main structure was enlarged by Caruso St John for the second submission stage, opening up the area of the ground floor inside in answer to the brief which stated that 'first impressions matter' (Scalbert 2002, p.51).

Caruso St John were selected as the competition winners in October 1995. They quickly established an understanding and working relationship with Peter Jenkinson. Initially they travelled with him to buildings which they considered inspirational and illustrated the various forms which concrete can be used to achieve through a tour of London buildings (Moore 2002, p.67). The year following the competition was demanding due to deadlines for grants and lottery funding. These necessitated the need for prices and contracts to be established. This would cause problems at later stages of the build due to unforeseen construction problems. The clients, engineers and architects worked as a team, visiting other galleries together to inform decisions regarding lighting levels, ancillary service requirements and general pros and cons of existing galleries (Moore 2002, p.67). The gallery team and the architects hosted a two day workshop to enable public consultation with the resulting proposals being displayed in the main public shopping centre by the escalators to enable accessibility to the results. These efforts to increase public inclusivity helped to develop the process of creating a loyal audience base during the early stages of the building's planning and evolution. McDade (2000, p.6) suggests that the process undertaken by the gallery team was "one of the most extensive and sustained public consultation and involvement projects ever mounted around a new cultural development". She acknowledges that undertaking such a programme is a risk, as negativity could jeopardise its future development. However, this was a signal to the people of Walsall that the building of the gallery was an inclusive and democratic process; one which needed openness in terms of its intentions and a receptive attitude incorporating suggestions beyond the team responsible. This democracy of inclusion was aimed at establishing trust in the controlling powers, in building an audience loyal to the project and maintaining it beyond the opening and into the future.

Whilst the hypothesis of the building remained constant during this period there were changes made. In their original design the architects had positioned the temporary exhibition galleries on the floor below those used for the Garman Ryan collection. Following the consultation period it was decided to reverse this. The temporary galleries would be closed areas in between exhibitions so placing the permanent collection in a position of accessibility was considered prudent in order to encourage familiarity and use of this resource. The complexity of constructing the exposed seven metre high concrete sections, combined with the reinforcing necessary and the placement of the windows necessitated the use of 3D computer technology. This work was undertaken by Ove Arup, the project engineers, as was the detailed process which enabled the insertion of the large entrance into a supporting but cut away corner of the building.

Peter Jenkinson and his team negotiated with differing funding bodies in order to obtain the required money for the project. Moore (2002, p.68) observes the bureaucratic difficulties of funding. The assertion that the style of the building differed to many of the period in not being ‘High-Tech’ or displaying large quantities of metal cladding. The suspicion of a design that did not display a single route through as suggested by the traditional gallery typology. The gallery was specifically designed to avoid a single route of travel in order to encourage freedom of exploration.

In January 1997 work started on the site. The construction was scheduled for completion for December 1998. Sir Robert McAlpine were announced as the contractor, the choice not based on price alone, but also what was considered an understanding of the building. Work was delayed when rock was discovered during the basement construction. The construction of the main concrete structure caused further difficulties as did a following winter of problematic weather

conditions. These delays and difficulties threatened the budget, and when the situation was reviewed it became apparent that the original estimates would be exceeded. Delays to the build also impacted on other trades and contractors and delayed the projected completion date and costs. The situation escalated to the point where McAlpine's claims for extra costs and the resultant arguments over who was to blame led to lawyers being consulted. The architects and gallery team were not willing to compromise on the quality of the build, the National Arts Council refused any further funding and McAlpine's were claiming for an extra £4 million pounds. Eventually £592,000 was agreed as a settlement figure and the work was completed in August 1999 ready for fitting out and the installation of the exhibits. Moore (2002, p.69) comments that Simon Whelan, appointed as the independent project manager, suggests that the preference for "traditional forms of Building Contract" over "contractor-led contract" by the National Arts Council can be detrimental to projects of this kind; the Arts Council itself is not liable for the resultant risk.

6.1.v. Main external materials

The shell of the building is constructed in solid concrete. Pale terracotta tiles in five different shades are mixed randomly and decrease in size as they extend up the height of the building cladding the majority of the exterior. Stainless steel is used to clad and highlight specific areas of the Ground floor.

6.1.vi. Main internal materials

Exposed concrete is used in the larger galleries and social spaces. This was shuttered with Douglas fir boards to leave a grain effect finish. Vertical Douglas fir timber cladding lines the walls of the smaller, domestic scale gallery rooms used for Garman Ryan collection. The use of the Douglas fir to line rooms and as shuttering to form the textured surface on the larger gallery concrete walls forms

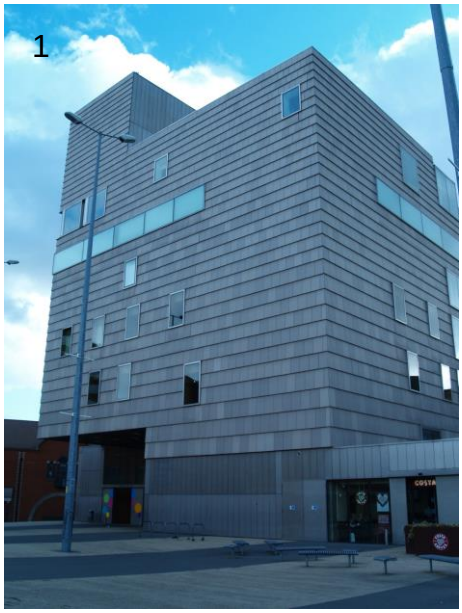
an association through pattern between the two areas. The exposed concrete joists which support the floor above are also used as a device to suggest a link between the materials used in the different areas. They are spaced at regular close intervals to give the impression of “a timber ceiling in a medieval hall” (Moore 2002, p.67).

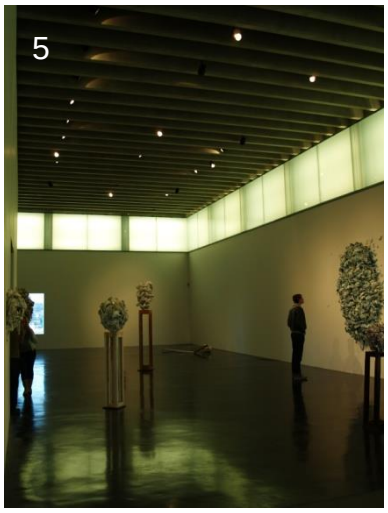
6.1.vii. Description

[Images fig.31 p.209]

The gallery contains public areas which extend over five storeys. The use of the ‘terracotta’ cladding tiles may have been perceived as a reference to the red brick commonly used in this region and utilised on the adjacent new shop buildings for BHS and Woolworths. However, the terracotta used on the building is very different. The colour is inconsistent to the historic examples, and the tiles are thin sheets which form the rain screen for the facades. These are hung on a stainless steel frame which is attached to the concrete structure below. The outer skin is punctuated by windows in a variety of sizes, suggestive of the spatial range of the rooms inside, and illuminated at night. The windows were designed to offset the impact of the mass of the building and specifically placed and scaled to offer a variety of different views of the town. Fowle (2002) comments that NAG “was the first public building in the town to offer aerial views and fresh perspectives of the borough” (p.72).

The basement is a non-public area containing the workshop, the storage area, the art store and the paint facilities. It has staff stairs and a service lift to and from the loading area. Access to all other floors is via lifts and stairs which from the ground floor up become available for public use.





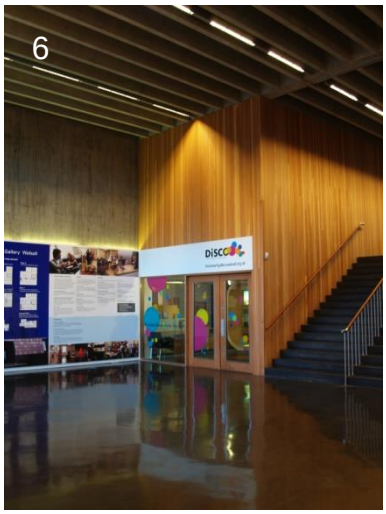


Figure 31 The New Art Gallery Walsall.

1. External view across square towards entrance. 2. Roof terrace. 3. External view from canal. 4. First floor view of part of the Garmen Ryan Gallery. 5. Third floor temporary exhibition area. 6. Entrance foyer. 7. Fourth floor temporary exhibition area.

Moore (2002) cites Caruso St John as describing the interior as:

> a ridiculously varied warehouse in which a wide range of rooms – large, small, light, dark, vertical, horizontal, each proportioned to suit their use as a space for art or for children, a café or a library - were compressed into a simple exterior" (p.66).

The ethos of this idea was to create flexibility through a range of areas. To create spaces suitable for a variety of uses, to offer differing emotional and sensory experiences to visitors and to create "many centres" (p.66) to encourage exploration.

The ground floor *[fig.32 p.211]* comprises the entrance foyer, externally clad in steel and undercut into the corner of the building with an imposing seven metre height giving a diagonal view across the ground floor of the gallery; emphasising the space and the location of the stairs. This area has a polished concrete floor and shuttering marked concrete walls. There is a reception area and places to sit and talk or contemplate. A first aid room, dedicated children's cloakrooms and toilet facilities and a staff entrance are also contained within this area. Scalbert (2002) describes the proportions of this space "the experience of grandeur entails both a display of largesse and a rite of passage" (p.52). The Window Box, also clad in steel and protruding into the outside space, is adjacent to the entrance. It was originally conceived as the shop area but due to its restricted size was allocated for the use of displays that are visible from the exterior of the building; such as Caroline Yass's 'Town Walsall' *[see section 6:1.x. inclusivity. p.216].* The Discovery gallery, accessed from the ground floor, is designed for children and parents to interact with art and forms. The cloakrooms, W.C. facilities and the gallery shop and Costa coffee (opened 2007 replacing the gallery run coffee shop)

Figure 32 The New Art Gallery Ground Floor

[Image available: The New Art Gallery Walsall (unknown) *Find your way around The New Art Gallery Walsall*. Walsall. Walsall Council.]

Figure 33 The New Art Gallery Mezzanine Floor

[Image available: The New Art Gallery Walsall (unknown) *Find your way around The New Art Gallery Walsall.* Walsall. Walsall Council.]

are contained within the externally steel clad section that protrudes out from the canal side of the building. This area has lower ceiling heights to effect a more domestic and informal space. Lifts are available on the ground floors to access all levels. Whilst they are a necessary requirement to enable disabled access to all areas of the building, Scalbert (2002) suggests that they are significant in "precluding from the outset a sense of hierarchy between floors" (p.52). The lifts are glazed, giving views of the canal and across the urban landscape as they ascend or descend. This view is punctuated by the concrete beams integral to the structure of the building.

Wide stairs lined with Douglas fir wood boards lead to the mezzanine level *[fig.33 p.211]*. The juxtaposition between the wood cladding and the wood shuttered forms a contrast; the two materials are alien to each other and yet share an affinity of appearance through textural markings. The mezzanine area contains the art library which is available to the public and also an activity room. From the landing the stairs narrow and return towards the outer skin of the building accessing the upper floors. The building details include shutter marked raw concrete on the stair well areas and leather covered banister rails on the stairs which reference the leather industry which was prevalent in Walsall.

The first *[fig.34 p.214]* and second floor *[fig.35 p.214]* areas accommodate the Garman Ryan Collection; these are a series of smaller proportioned areas and rooms, with a domestic feel and Douglas fir timber cladding and some plastered walls and wooden floors. In some rooms internal windows open up views into adjoining rooms. Other areas are the education room and artists' studios. The rooms on the first and second floors have lowered ceiling heights, a device designed to enhance the domestic feeling of the scale of the area. They are arranged around a two story hall which punctuates the centre of the two floors.

Scalbert (2002, p.53) suggests another historical reference here comparing a medieval great hall. The creation of the smaller areas within these two floors also allowed for the form to create a “structural net” (Scalbert 2002, p.53) which transfers the weight of the floors above to the perimeter walls allowing the entrance hall below to be open plan; unimpeded by columns and supporting structures within the internal space.

The third floor temporary gallery space *[fig.36 p.215]* consists of one large and three medium size spaces, these flow together through generous openings, the whole only being divided by supporting structures and lift and staircase areas. The floors are of polished concrete and the walls plastered and painted white. Windows placed high up the walls to ceiling level allow natural light into the spaces without compromising the effective display space.

The fourth floor *[fig.37 p.215]* originally consisted of a restaurant, a conference room and a kitchen. The restaurant area has Douglas fir cladding from floor level to half way up the wall and shutter marked concrete above. There are five large windows offering framed views of selected areas of the city, this area is accessed through a lowered height timber clad corridor. With the demise of the restaurant its allocated space and the kitchen area have become a further temporary exhibition gallery. The fourth floor also gives access to the external winter garden and a roof terrace offering panoramic views of the city and beyond. Emerging from the lift at this level the immediate view is of the roof terrace and winter garden through the glass which separates the interior of the gallery from the exterior area. Despite the precaution of an anti-climb surface being applied to the parapet walls of the roof terrace, it can now can only be open when security staff are available to monitor it

Figure 34 The New Art Gallery First Floor

[Image available: The New Art Gallery Walsall (unknown) *Find your way around The New Art Gallery Walsall.* Walsall. Walsall Council.]

Figure 35 The New Art Gallery Second Floor

[Image available: The New Art Gallery Walsall (unknown) *Find your way around The New Art Gallery Walsall.* Walsall. Walsall Council.]

Figure 36 The New Art Gallery Third Floor

[Image available: The New Art Gallery Walsall (unknown) *Find your way around The New Art Gallery Walsall.* Walsall. Walsall Council.]

Figure 37 The New Art Gallery Fourth Floor

[Image available: The New Art Gallery Walsall (unknown) *Find your way around The New Art Gallery Walsall.* Walsall. Walsall Council.]

in order to avoid the risk of children trying to climb the walls and potential suicide attempts.

6.1.viii. Circulation

In addition to the main staircase, located in the entrance foyer, there are two other sets of stairs leading to different sides of the building and two lifts. The building is designed to encourage discovery through a freedom to explore. It ignores the traditional typological axial method of traversing a gallery or museum employed in many other designs. The visitor is encouraged to wander about, discovering areas randomly. This is a device used to encourage further visits and exploration of undiscovered areas. On the first and second floors the rooms connect in the corners and circulation radiates out towards the light and in towards the inner hall and the timber cladding. Again, this is not the traditional method of visitor perambulation, it does not encourage systematic room to room viewing but a less defined and unregulated path.

6.1.ix. Public accessibility

The building's location at the end of the High Street was specific in its aim to encourage local shoppers in to the gallery, and also reciprocating by suggesting to visitors that through its proximity they may wish to use the town centre shops and facilities. It is a short distance from the railway station and whilst parking in the adjacent area is limited, there are a number of car parks within easy walking distance. The bus station is about a ten minute walk away.

6.1.x. Inclusivity

The use of illustrations produced by local children in the competition brief is suggestive of Peter Jenkinson's commitment to local inclusion and education. Scalbert (2002, pp.49-50) suggests that this also indicates his openness and

determination to raise a high profile for the new building. This inclusivity was continued throughout the consultation and build process and utilised public viewing open days during the build, with access to the site itself to see the progression of work. When the gallery opened it held a four week event called ‘Open House’ with the aim of encouraging participation from a wide group of users. Part of this was the free Blue Route Bus, funded by the National Arts Council’s New Audience Fund and offering free transport each Saturday for the event. This was further reinforced by the sending out of personal invitations for the event to more than a quarter of a million Borough households and businesses (McDade 2000, p.32).

Further engagement with the gallery was enabled through the use of the Window Box projecting the ‘Town Walsall’ exhibition by Caroline Yass for four months after the opening. This work had been filmed over the three years preceding the opening and included footage of local people as well as some unusual locations and views of the town which were pieced together, manipulated and then projected in the window as a continuous film show lasting throughout the night. Fowle (2002) suggests that “Yass explored the space of the Window Box as a potential interface between the town and gallery” (p.72).

Whilst the gallery aspired to be a national example and attract visitors from a wide area, it realised from its very beginnings that it would need the support of local people to justify its existence. A range of events are regularly staged, some are not art specific but have a wider cultural context or educational benefit. These are used to encourage participation of a wide demographic group and also to utilise the rooms and facilities available.

6.1.xi. Visitor numbers

2006-2007 107,837 (Renaissance West Midlands 2009)

2007-2008 139,149 (Renaissance West Midlands 2009)

2008 -2009 176,812 (Renaissance West Midlands 2009)

2012-2013 200,000 (Moore 2014)

2013-2014 202,787 (Pallister 2015)

6.1.xii. Plans and drawings

The plans and drawing referred to in this text are interpretations to act as reference points to the text. Detailed plans and drawings are available in Smith, D. (2002) The New Art Gallery Walsall. UK, B T Batsford.

6.1.xiii. Outcome

Peter Jenkinson was never afraid to try alternative types of exhibition and events in order to encourage an alternative and expanded user demographic. He is quoted by Moore (2014) as stating that popularity was not the only concern; that if that was the case, all of the exhibitions would be “Egyptian Impressionist Dinosaurs”. The gallery has sought to provide a wide and varied programme of events since its opening including work from local and nationally acclaimed artists such as Damien Hirst and Eva Rothschild. It runs a programme of educational activities encouraging school participation and other social events aimed at encouraging inclusion such as the Diwali celebrations hosted by the gallery every year, the Spiritual City Walsall exhibition in 2004 that featured the work of local Muslim artists, the Crossroads of Cultures Event (17/01/06 – 26/02/06) which involved four local community groups in arts projects, parent and baby sensory sessions, and holiday workshops for children. Glaister (2016) observes the high

regard attributed to this gallery, and quotes the opinion of Nicholas Serota, the Tate Director, of its importance; when he suggests that NAG and Tate Modern *[fig.22 p.113; appendix 5:4 p.395]* are “responsible for the sea-change in attitudes towards visual art in the UK in the last 30 years”.

In October 2013 it was announced that an £800,000 re-fit was intended for the gallery, in order to improve the foyer area, signage, visitor resources and facilities and the heating. An application to ACE for £400,000 was to be matched by the council to update the building which Walsall Council Leader Mike Bird referred to as “the cultural oasis in the desert of Walsall” (Anon 2013). However, in October 2016 it was announced that the gallery was under threat of closure due to council cuts (Adams 2016). In 2015 the town museum was closed and there are also plans to move the leather museum to the city library. Glaister (2016) quotes a council spokesman as stating that the threat of closure is a result of budget cuts and increased economic pressure “at a time when we are seeing a greater demand for social care services, increasing demands on children’s services and reductions in NHS spending”. McGivern (2016) observes that ACE “recently announced a £622m budget that will boost the UK regions by 4% between 2018 and 2022” ; however the organisation is not allowed to grant this money to any organisation to replace funding lost due to local authority cuts. An announcement on the future of NAG is due early in 2017.

6:2. The Public, West Bromwich

<table>
<tr><td>Date started:

2003</td><td>Type:

Purpose built</td><td rowspan="4">Architect/Designer/Team

Will Alsop

Replaced by Flannery and de la Pole</td></tr>
<tr><td>Date completed:

2008</td><td></td></tr>
<tr><td>Date opened:

2008

(Scheduled opening:
July 2006)</td><td>Final Build Cost:

£72 Million

(Original Budget:
£39 Million)</td></tr>
<tr><td colspan="2">Managed by:

Sandwell Arts Trust</td></tr>
<tr><td colspan="3">Funding Sources:

Arts Council England £31.8 million (original investment was to be £19 million). Advantage West Midlands Development Agency £8.4 million. Sandwell Metropolitan Borough Council £17.3 million (including the European Regional Development Fund £8 million). New Deal for Communities fund £2 million.

Figures disclosed by Sandwell Council who only have limited records following the liquidation of the developers.

A further £9 million is allotted as revenue spending (Haywood 2013b). £4.1 million of this came from ACE revenue grants (Blackstock 2011, p.4)</td></tr>
</table>

Building Use:	Total Floor Size
Arts gallery and venue	approx. 5,750sq m Footprint size 2,486sq m

6:2.i. Background

Examination of the 1885-1886 maps (The Godfrey Edition 1989) indicate the use of the area where TP now stands. Within a quarter mile radius of the site were The Geneva Works (screws, rivets and bolts), The Phoenix Lock Works, disused mine shafts, the railway station, The Royal Chemical works, a malt house and the Borough Saw Mill.

In 1969 Pitt Street and Queen Street, the areas adjacent to the site of the gallery had been cleared to make way for the rebuilding of the town centre. The Sandwell Centre, the bus station and a multi-story car park were opened in 1971, designed by John Madin Design Group and funded by the borough council and the National Coal Board Mineworkers' Pension Fund (Baggs, Baugh and Johnston 1976). However, by the late twentieth century West Bromwich was recognised as a deprived area. Like many other towns in the area the nature of the industries and a lack of modernisation compounded with economic recession hit the area very hard in terms of unemployment and lack of investment. There was no cinema, no swimming pool and the financial hardships of declining industry, unemployment and lack of investment were obvious. In August 2010 following on from riots elsewhere in the UK, which were considered a consequence of economic decline, the town centre was hit by gangs' intent on looting shops and causing damage.

Riot police were deployed and many of the roads into and out of the town were closed (Anon 2011).

Sylvia King, a teacher and community arts leader, had been active in the area since 1974 (Woodman 2008) and established Jubilee Arts in the early 1970's with the aim of providing a creative projects learning environment to community groups. The Jubilee Arts team used a bus as the base and this travelled around the area working on small projects with a variety of different groups. The group determined that there was a need for a permanent base; a building where larger projects could be undertaken, community engagement space provided and exhibition areas allocated. What was first conceived as the C-Plex project would become TP project (MADE, no date). This was never intended as a traditional passive gallery. King's vision was for a building where the visitors helped to create the art (Woodman 2008). King is regarded as a flamboyant character with a penchant for pink, the colour that she always wore when out with the Jubilee Arts in the form of a pink tutu. This was said to be the inspiration for the use of the colour of the windows, the shape of which made them extremely expensive additions to the building. Construction workers also wore pink hard hats. Haywood (2013c) quotes Ms King as saying "The workers loved the helmets as did visitors, especially children, who liked to try them on".

6:2.ii.Population

The 2001 census indicates that within the town centre the total population was 69,634.

74.6% being white British, with the rest of the population comprising of mixed, Asian, black and other ethnic groups

The 2011 census indicates that within the town centre the total population was 75,405

59.1% being white British, with the rest of the population comprising of mixed, Asian, black and other ethnic groups

(Sandwell Metropolitan Borough Council 2013)

6.2.iii. Location and site

The site for the new gallery was located next to the former Queens Square that would eventually become New Square Shopping Centre as part of the major regeneration project for West Bromwich town centre. At the time of the opening of TP in 2008 this redevelopment was not underway; the surrounding location is described by Woodman (2008) as “the town’s very weary 1970’s shopping centre and a Victorian shopping street”. The existing shopping centre was by this time nearly forty years old and had many empty units.

6.2.iv. Design, consultation and build

In 1994 Rivington Street Studio, a London based architectural practice completed a feasibility study for the design of a modest building. Encouraged by the availability of lottery funding (Peet and Saunders, no date), Jubilee Arts rejected this scheme and instead engaged Will Alsop. Alsop produced a scheme that would have 3,500sq m of cultural space and 2,250sq m that was designed to be leased to creative industries. The resulting building was based on this scheme (Woodman 2008). The building was designed to encompass a variety of uses; exhibitions, community projects, events, commercial ventures, educational and artistic activities. It aimed to enable local people through its prominence of IT and interactive facilities to develop their own skills in using the technology, seen as a necessary asset to the individual at the time of its opening (Anon 2008b). The

building was billed as being “a box of delights” (Wainwright 2013) It was the last cultural building that used Millennium Commission funding.

The build process was troubled and as a consequence, plagued by negative press. Having secured funding for the project work started early in 2004 and was scheduled for completion in 2006. Seventeen months later Alsop was removed from the project when his architectural practice went into receivership (Woodman 2008a; Wainwright 2013). In March 2006 the project’s major funders became aware of the project’s major cost overruns. The gallery had originally been scheduled to open in July 2006, but the financial issues and hold-ups curtailed this and the opening date was postponed until the autumn (BBC 2006). The Jubilee Arts Trust was also forced into liquidation and Sylvia King and her team were fired. Following these events the project languished for over a year until the local authority, Sandwell District Council, took on the ownership, devised a business plan and appointed a new management team. A local architectural practice, Flannery and de la Pole were appointed to complete the scheme and to try to make huge cost savings. Woodman (2008), reports that one example of this was reducing the cost of the internal cladding from the original £750,000 to £75,000. Visitor number expectation were reduced prior to opening from five hundred thousand to one hundred thousand per year (Pritchard 2014).

The gallery finally opened 2008 and had planned to charge visitors £6.95 each to access the gallery areas. As the gallery was not fully operational at the time of opening these charges were dropped (Peet and Saunders, no date). The negative feeling towards the building is indicated by Woodman (2008a) who suggested that people should visit the gallery “you’ve paid for it….. They really need the business, and they won’t be there forever”. The work to bring the gallery up to full operational mode proved extremely complex. Following a decision by ACE not to

fund the additional work needed The Public Gallery Ltd went into administration (Peet and Saunders, no date). The following year, under the management of Sandwell Metropolitan Borough Council, and with a new management team in place, ACE gave a further £3 million to bring the building up to full opening specification (Rodgers 2012; Peet and Saunders, no date). At this time, in addition to ACE's investment in the building of TP it was also committed to £600,000 a year to fund the artistic programme of the building (Wainwright 2013). In 2011 the Government commissioned Anthony Blackstock to investigate the vast sums of public monies invested in the project. His report The Public: Lessons Learned by Arts Council England notes that "Arts Council had agreed to fund a building that was not really fit for purpose" (p.6).

The bankruptcies, extended time scales and the need for extra funding did nothing to help the image of TP, and during its build, after opening and right up until its closure there were negative press reports. The government enquiry and the final demise of the gallery only served to raise a negative public profile and questions regarding the funding and management of arts buildings.

Sandwell Arts Trust ran the building as a community arts centre and a business space from 2008 to November 2013 (Haywood 2013b) in 2013 it was costing £30,000 a week to run. The new retail centre, a multiplex cinema, restaurants, and the biggest Tesco store in the UK which formed the rest of the regeneration project finally opened in late 2013; just before TP closed its doors for the last time as an art gallery on 16 November 2013.

6.2.v. Main external materials

Painted sinusoidal aluminium cladding.

Glass

Stainless steel clad pods.

6.2.vi. Main internal materials

Perforated sinusoidal cladding on walls.

6.2.vii. Description

[images fig.38 p.227]

[This section is written in the present tense as a description of the building at the time of its operation as a gallery].

The building is a box form self-supporting structure, clad in Sinusoidal aluminium and painted with a duotone system which changes the colour according to the angle of view. The building is generally described as black but has also been described as dark blue. A fully glazed skirt is at ground level and pink-framed jellybean form windows are inserted in the upper levels. To the rear of the building multi-faceted metallic pods have specifically designed roof light windows and are used to accommodate the toilet and office areas (Wainwright 2013).

Internally thirteen concrete filled steel tapered H frames support the roof, the independent forms and the mid-level 'table' floor. The envelope of the building is 700mm thick and consists of an outer rain screen (the aluminium cladding), the weather–tight skin and the inner lining. These materials are all supported by a steel frame, which in turn is held in place by the main steelwork (Richardson Roofing 2004). The insulated lining material forms the internal surface of the building. It was covered with a black geotextile overlaid with pink painted perforated sinusoidal cladding. The choice of the aluminium cladding was made to reduce future maintenance costs. The glass curtain walls at street level are

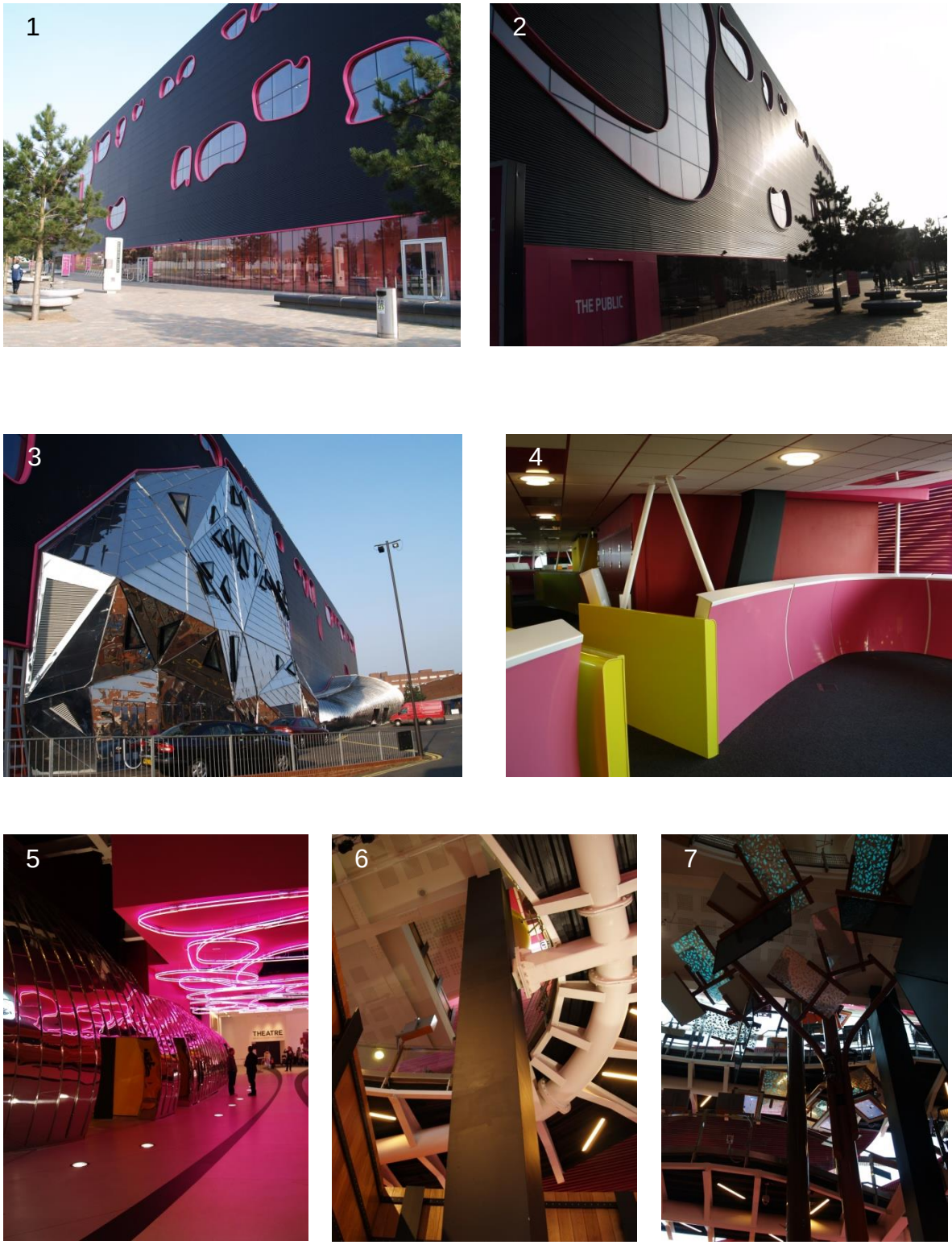


Figure 38 The Public West Bromwich

1-2. External views north side. 3. Pebble and Stone, south side. 4. Pod internal. 5. Ground floor. 6. Underside of ramp. 7. Digital trees.

designed to allow the passer-by glimpses of any activities in the building. Internal shell is generally stripped back. The building is designed as ‘bioclimatic’ space, using natural ventilation and focusing heat into specific areas. Openable roof windows were installed to aid this process.

The building is accessed via sliding doors on either of the long sides of the structure. On entering a large atrium views of the other areas of the building are visible. Holyoak (2014) describes the inside of the building as a “dazzling collision of lights, colours, spaces and peculiar shapes” The ground floor *[fig.39 p.229]* incorporates a café and a reception area. The public cloakrooms and facilities are located in one of the steel clad forms that protrude through the outer skin, known as the ‘Pebble’. The other, ‘Stone’, accommodates stores and ancillary services. The floor surface slopes down towards the south end of the ground floor of the building to a performance space/theatre. This can accommodate 250 people seated or 450 standing. It can be sub divided into two rooms and is acoustically separated from the rest of the building. The acoustic insulation is achieved through a box within a box design (Anon 2008b). The theatre has been designed to be used for a variety of functions, film, conferences, seminars, music and performance. The lifts located on the ground floor take visitors up through the gallery in order that the journey down using the ramp can begin.

There are five levels within the building (including the ground floor). These areas vary in shape and materials. MADE (no date) describes the interior space as being “designed to appear as rugged, multi-faceted or curved forms that appear to balloon into the space at random”. With the exception of the back of house areas, the internal floors are not connected to the external walls and are separated by a void of one metre. This divides the building into two separate elements, the outer skin and the inner arrangements.

Figure 39 The Public, Ground Floor and Mezzanine Floor

[Image available: Pritchard, O. (2014) Bond Bryan's school conversion of Alsop's The Public. *The Architects Journal* [online]. 7 November 2014. Available from: <http://www.architectsjournal.co.uk/buildings/bond-bryans-school-conversion -of-alsops-the-public/8672179.article>]

Level four *[fig.40 p.231]* is divided into three distinct areas, designed to bring together business, talent and creativity in order to help the economic regeneration of the area (Anon 2008b). An open plan space is located to the south west of the building, the top of 'The Sock' a free standing structure rising up through the building. At the north eastern end are the fifteen 'Lily Pads'. These fibre glass pods, in two sizes, are linked by walkways and suspended from the roof using circular hangers. They are white on the external surfaces and brightly coloured on the internal areas. The walkways were constructed in two types; yellow GRP or steel and glass. These were originally designed as the office space for Jubilee Arts. Following the demise of the Jubilee Arts organisation they were rented out to other organisations as workspaces for small numbers of people. The windows throughout the upper levels are placed to allow views of specific areas of the townscape beyond. The pink neon lights, located on ceiling and some wall surfaces, were designed to be part of the dynamic experience of the building through their form and colour. In 2009 TP was awarded the Lighting Design Award in the public building category.

Level three *[fig.40 p.231]* is where the visitor's journey began. Like the Guggenheim New York, this building was designed for the visitor to take the lift to the top public floor and work their way down a ramp. This level has a large space originally designed to accommodate a Michelin restaurant (Pritchard 2014) but ultimately used as a gallery café and an informal function/exhibition area. At the north-east end of the building 'The Sock' is accessed. This structure contains a white gallery space at level three and a black gallery space at level one. However, these spaces have few rectangular vertical surfaces and little separation from the

Figure 40 The Public, Fourth Floor and Third Floor

[Image available: Pritchard, O. (2014) Bond Bryan's school conversion of Alsop's The Public. *The Architects Journal* [online]. 7 November 2014. Available from: <http://www.architectsjournal.co.uk/buildings/bond-bryans-school-conversion -of-alsops-the-public/8672179.article>]

rest of the building challenging the conventional form of gallery space. These were designed chiefly for the installation of light, sound and projection installations. Woodman (2008) comments that the money saving measures enforced to try to exert a control on the build budget resulted in this structure suffering from “brutal value-engineering, the detailing is fairly horrific”. In addition on this level, ‘The Cave’ is a dark space located near the centre of the building. This darkened area is formed over a tubular steel frame with a black fabric roof and forms the entrance to the ramp which progresses downward giving access to a series of exhibition spaces and learning spaces which either rest on or hang from “table structures” (MADE, no date).

Progressing down the 350m ramp, with its one in twenty gradient, metal trees with leaves of monitors, illuminated panels and lights line parts of the route. Designed by Ben Kelly, these are activated by a radio frequency transmitter tag that each visitor can carry. The ramp’s progression twice circles round ‘The Sock’, spans the entrance atrium and turns round one of the ‘H’ frame sections before finally ending at the ground floor level. Viewed from below the ramps construction, supported by ribs cantilevered off a tubular steel frame and connected to the H frames (Anon 2008b), gives the impression of the spine of some large prehistoric monster. Art works are displayed on one side of the ramp on a mesh balustrade system which includes panels, displays, speakers and drawers designed by Ben Kelly. The other side of the ramp has a balustrade constructed from oak plank. The ramp’s progression also includes interactive ‘Flypads’ by Blast Theory allowing control of computer characters through the interaction of the individual’s feet on the pads with up to eleven players (Wainwright 2013; Culture 24 2008).The ramp also traverses the ‘Sound Corridor’; and ‘The Waterfall’, a ten metre moving light installation which cascades down through the building. As the ramp decends down

through the building it gives access to levels one and two. Interactive elements range from basic magnetic letters that can be used to leave comments and messages for other visitors to creating animations and recording sounds and voices. (MADE, no date)

At level two *[fig.41 p.234]* the visitor can enter the open plan area which is located above the ground floor events space and also an enclosed area towards the centre of the building. This rectangular contained space was designed to be used as a learning and training space.

At level one *[fig.41 p.234]* the administrative offices are located within a magenta box suspended at the centre of the building. This box has small circular windows and decorative “scribble lighting and zig-zag lighting” (Anon 2008b). The administrative centre is connected to a production suite which enables the inclusion of recording studios in an appropriately acoustic environment.

On returning to the ground floor the merchandising desk offers visitors the chance to buy a CD-ROM of the personal ‘digital portfolio’ that the they have built up during their navigation of the gallery and the chance to use this acquired information to “generate a bespoke design for a T-shirt or a mug” (Woodman 2008)

Externally the paved area around the building was designed to be part of the exhibition space. Specially designed granite seats are placed to enable views in through the glass walls of the ground floor gallery area so that the exhibits may be viewed without actually entering the building. This is a device that could work as a way to encourage exploration of the interior by potential user groups who do not usually frequent this type of building. Unfortunately, this area was not completed until sometime after the gallery opened.

Figure 41 The Public, Second Floor and First Floor

[Image available: Pritchard, O. (2014) Bond Bryan's school conversion of Alsop's The Public. *The Architects Journal* [online]. 7 November 2014. Available from: <http://www.architectsjournal.co.uk/buildings/bond-bryans-school-conversion -of-alsops-the-public/8672179.article>]

6.2.viii. Circulation

Having entered the building the visitor's route is to take a lift to the third level and then proceed down the ramp. Whilst they are free to explore the areas on route at will, this is a fairly prescriptive form of procession through the building given its unique layout and ethos of freedom to express individual creativity. This prescribed route is more akin to the conventional form of promenade associated with the more traditional typology of museums and galleries. *[Chapter 2 early influences on the design of museums and art galleries p.54]*

6.2.ix. Public accessibility

The building's location adjacent to the proposed new shopping area was specific to the regeneration of the area in terms of the European Development Fund Grant. This was intended to instigate a reciprocal arrangement where shoppers could visit the gallery and cultural visitors could use the shops and benefit the economic regeneration of the town. The completion and opening of the shopping and leisure facilities five years after the gallery opening did not benefit TP, leaving it marooned in an underused shopping centre and a building site for several years.

There is no railway station in West Bromwich, but the Central Metro tram stop and the bus station are only a few minutes' walk away. Parking in the adjacent area is pay and display, with one car park opposite and a number of car parks within easy walking distance.

6.2.x. Inclusivity

The Jubilee Arts Trust had been active in West Bromwich and the surrounding areas for twenty years prior to the announcement of the plans for TP. They were well known and successful in taking art into areas where no facilities existed and

opportunities for participation in creative experiences were low. The idea of a permanent home with exciting new technological facilities and areas for community activities was commendable, but the negativity which surrounded the project as costs and other problems escalated, resulting in the demise of the Jubilee Arts Trust, was detrimental to the community. The bus which the group had used to take art to the community disappeared and the building was late opening leaving a void that may have resulted in a loss of momentum and confidence in the provision of arts facilities in the area. The negative press which dogged the building did nothing to help this.

Once opened and fully operational TP strove to provide an interesting gallery space and public facilities that could be utilised by local groups. It liaised with local schools, hosted conferences and music events and attracted work by local and national artists and performers. It became home to a number of small businesses who offered apprenticeships in the digital arts industries.

6.2.xi. Visitor numbers

2010-2011 157,000 visitors (Rodgers 2012; Blackstock 2011, p.3)

2012-2013 380,000 visitors (Peet and Saunders 2013)

6.2.xii. Plans and drawings

The plans and drawing referred to in this text are interpretations to act as reference points to the text. Detailed plans and drawings are available from: <http://www.architectsjournal.co.uk/buildings/bond-bryans-school-conversion -of-alsops-the-public/8672179.article>

6.2.xiii. Outcome

TP was a unique type of gallery in that there was no permanent collection; the building itself being the only constant exhibit. It relied on temporary exhibitions and the daily creations of visitors through the interactive facilities located on its winding ramp and social areas. Sandwell Arts Trust ran the building as a community arts centre and a business space from 2008 to November 2013 (Sandwell Council 2016)

Woodman (2008) suggests that the problems associated with this building are the result of an “inexperienced client and gullible funders” and also “the architect”. Holyoak (2014) and Rose (2008) all comment on the influence of the 1960-1961 unbuilt ‘Fun Palace’ community arts facility design by Alsop’s mentor Cedric Price. However, as Woodman (2008) observes, the ‘Fun Palace’ was proposed as a building that would be in a state of constant change according to the evolving needs of the user; whereas at its time of design TP was “designed to display an art form that is still in its infancy”. Whilst one can appreciate the ethos of making digital art and technology available to the visitors at the time of the buildings inception, by the time TP actually became fully operational in 2009 many of the interactive components were already dated.

The building did contribute to its locality. It enabled a wider regeneration scheme, which had it been completed in unison with TP may have helped to contribute to the gallery’s existence. TP’s theatre became a valuable asset to the community providing a facility missing from the town for over forty years (Wainwright 2013). It succeeded in attracting work from internationally renowned artists and performers including Tracy Emin 2013, the Steve Gibbons Band 2008 and Alexei Sayle 2012. Wainwright (2013) suggests that the building became “a dysfunctional attraction with a well-used social hub”.

Visitor numbers were starting to improve at the time of the closure and a ‘Save the Public’ petition was launched (Haywood 2013). Young (2013) quotes Councillor Darren Cooper, following the closure announcement, as stating “I know the building means a lot to many people…. It has made a significant difference to many people’s lives”.

The building closed in 2014 to be refurbished as an art faculty for Sandwell College. Sylvia King publically expressed her doubts that such a conversion could be completed “It is wholly unsuitable for conventional purposes, such as a college, and would require huge sums to re-fit” (Haywood 2013). However, the conversion was undertaken by Bond Bryan architects and completed for a budget of £5.9 million, despite the difficulties of such a unique original design and a lack of information relating to its construction. Pritchard (2014) refers to the comments of Dan Evans the project manager ”We were finding the odd drawing here and there… we ended up having to cut into the walls and structure to try to work out what was going on”. Whereas educational buildings usually aspire to around half the space being designated to teaching areas, in this building there are twenty two 40-50sq m areas used for this purpose, many existing areas that through their design were more difficult to alter have had “minor adjustments to allow them to be comfortably inhabited” (Pritchard 2014).

6:3. Observations

The case studies of TP and NAG provide an insight into the design processes and influences which determined the architectural outcome. Both of the buildings took advantage of Arts Council funding available through the advent of the Lottery Commission.

It is widely acknowledged that TP was subject to many difficulties throughout its construction and existence. Disparaging press and several changes in management did not help to ensure a smooth and cohesive progress. However, visitor numbers were increasing and it was being utilised by local industries and educational establishments. TP aimed to be different, dedicated to digital arts, but without a permanent collection. Budget cuts and high running costs of £30,000 a week proved unsustainable in the end.

NAG was not without problems during its construction, very few buildings of this nature are. It benefitted from a champion in its early days in the form of Peter Jenkinson and has proved itself a useful asset to the local community. It has attracted visitors from a wider area, beyond the bounds of the city, and has grown in popularity. It benefits from the renown of its permanent collections which are of national significance. However, local government budget cuts may well be responsible for its demise; the outcome is as yet unknown.

In both instances the visitor numbers to these galleries were improving year on year. Regardless of style or content, buildings need to be allowed to 'settle' into their surroundings; the locals need to get used to them and learn and want to use them. Once the initial fervour of inquisitive visitors exploring the new facilities has subsided visitor numbers need to be maintained. In the regional context this needs to be through local inclusion and use. The economic slump and the effect of this in terms of budget cuts and the funding available for regional museums and art galleries are not restricted to these two examples. In September 2015 Broadfield House Glass Museum, Stourbridge *[appendix 3:2 p.362]* closed due to funding cuts. In 2014 The Light House Media Centre in Wolverhampton *[appendix 3:4 p.371]* lost its ACE Funding, forcing it to adopt charitable status.

The building design and materials used have an implicit relationship to the construction costs, and yet the evidence suggests that the design for NAG was questioned on the grounds that it was not typical of the current trend for icon structures with metal cladding and irregular forms that was fashionable at the time. Subsequently buildings which adopt quieter forms in terms of their shape and the materials used in examples such as the Turner Contemporary, Margate *[appendix5:3 p.390],* Nottingham Contemporary *[appendix 5:1 p.380]* and more recently the Stirling Prize winning Newport Street Gallery, London seem to be the more popular option.

Difficulties in negotiating funding applications and the pressure to submit bids to meet short deadlines are evident from the evidence documented for NAG. It could be hypothesized that if more time had been available to fully assess the building design and detailing the contracts relating to the building's construction would have been investigated more fully and the resulting prices reflective of the work required. This may have precluded the need for legal advice when subsequent cost seemed to be escalating. The Lottery funding, available via the Arts Council seems to have encouraged small groups to think big. This may have been seen as a way of expanding the ambitions of small arts groups to be far more encompassing, but examples such as TP and Firstsite Gallery at Colchester, Essex *[appendix 5:2 p.385]* suggest that the expertise and experience necessary to oversee such a project need to be in place in order to evade the resulting disputes, budget excesses and delays. The delivery of NAG was overseen by a collaborative and dedicated team, with a leader who was prepared to cooperate with other parties without compromising the quality of the finished building or the vision of its intended use. Changes in management at TP combined with the problems that increased as the build progressed resulted in a loss of direction, and

a loss of faith. With the advantage of hindsight, one could question how, at TP, a design in which the inner skin was costed at £750,000 could be reduced by the new architects to £75,000. If as suggested the budget cuts did affect the final finish and appearance, there may well have been alternatives available for many facets of the design which would have delivered a building of quality for less cost.

Museums and galleries constructed at this time were driven in part by the idea of the building being the catalyst for the area's regeneration. There are examples where this has been successful, but regeneration needs to be a combination of factors choreographed to similar completion timeframes, which enable obvious and visible improvements in an area. It is not a dependable assumption that a building by a well-known architect will engender regeneration, especially in regional towns and cities which offer little else of interest for more than a day visit. London has an established cultural reputation, with a wide variety of attractions from which the museums and galleries in the city benefit. Tourism has developed around this and because of the kudos of many of these museums and galleries they are able to attract artists and objects which result in 'block-buster' exhibitions. Tate Modern (opened 2000) is an example of a museum opened during this period which has benefitted from an 'established trade'. Tate Liverpool *[fig.21 p.113; appendix 5:6 p.404]* benefits from its location with the Merseyside Maritime Museum, the international Slavery Museum, the adjacent shops and bars and the Mersey ferry boats all offering variety with lots to see and do. The refurbishment of areas of the Manchester Ship Canal has resulted in The Lowry *[appendix 5:7 p.409]* and The Imperial War Museum North *[appendix 5:8 p.413]* being easily accessible to each other with many facilities provided to attract locals and tourists. In Birmingham The Ikon Gallery *[appendix 3:1 p.357]* had already established itself within the town centre before relocating to the converted former Oozells Street

school building; it is another example which forms one of many attractions within a city and as such may benefit from cultural visitors who add it to their itinerary.

The reuse of existing buildings is another option when considering new museum and gallery facilities. Doing this can take advantage of utilising redundant spaces which are already familiar landmarks and emotionally accepted as part of the townscape by local people. Depending on the condition of the building, the spaces it offers and the grading of its listed status, this may offer a more cost effective, ecologically driven and locally acceptable alternative to a new building. There are several examples of the reuse of existing structures considered in this research from the West Midlands region. It may be that its industrial heritage and economic decline have left more usable examples suitable for conversion, especially outside of Birmingham where land is in lesser demand and its prices are less prohibitive. The Light House Media Centre, Wolverhampton in the refurbished and extended Chubb Lock Works and Bilston Craft Gallery *[fig.25 p.133; appendix 3:3 p.367]* originally a private residence, then used as a school, and now shared with the town library are regional examples of reuse. In Birmingham the Ikon Gallery, is an example of the conversion of a protected Grade II listed building. As such its conversion refurbished a derelict, burnt out example and offered a use for the building sited within an area of redevelopment. Further examples from other areas of England included two museums which as part of the Tate group are Department for Culture, Media and Sport (DCMS) funded Tate Modern, London in the former Bankside power station and Tate Liverpool in a redundant dockside building.

The refurbishment and improvement of existing galleries and museums rather than new construction is another option. The De La Warr Pavillion, Bexhill-on-Sea, Sussex *[appendix 5:5 p.400]* is run as a charitable trust; the building was designed for the town during the heyday of the seaside resorts for recreation, arts and

entertainment. Having fallen into disrepair and lost many of its original features it has been restored and once again is being used as an arts and entertainment venue in the manner for which it was originally intended. Restorations of this type need to be considered in the context of the achievable aspirations of the gallery exhibitions, in that if spaces are required to exhibit large items of art or digital forms they need to be of an appropriate size and structure. In many existing galleries and museums such spaces are not available and the original build specification or listing regulations may make such spaces impossible or very expensive to attain.

Extensions to existing galleries and museums are another option that can be explored. This method has been used at the West Midlands examples of Pop Art Gallery, Wolverhampton *[appendix 3:5 p.374],* the extension to the city Art Gallery and the entrance and shop extension at the Broadfield House Glass Museum, Stourbridge. In Walsall the Garman Ryan Collection had previously been housed in the museum above Walsall Library; there was no available space to extend this building. West Bromwich had no existing gallery or museum facilities within the town centre.

Regardless of the origin of the building, new, conversion or extension there is a relationship between the cost of the building and the longevity of its use that is a form of value. This can be considered in monetary terms and also in relation to the people who benefitted from the building's existence and use. The longer a building is in use, the better its value for both of these measurements. NAG has been opened since 2000 at a build cost of £21 million pounds which equates to a cost of £1.3 million a year, decreasing the longer it remains open. The increasing visitor numbers suggest that it is of benefit to many people. Whilst at TP (opened 2008) visitor numbers were also increasing prior to its closure, its initial costs of £72

million and its five year lifespan results in £14.4 million a year, which suggests it was a very expensive exercise in a deprived area. It is far easier to justify the initial cost of a museum or art gallery the longer it is functional. The design of NAG offers a variety of spaces which could be adapted if required. The design of TP was specific to the remit at the time of its conception. It has proved through its conversion to a college to be prescriptive and compromised.

Inclusivity and education are two factors which are demanded by funding bodies which all publically funded museums and art galleries have to address. NAG and TP incorporated educational programmes, liaising with local schools, and other arts and alternative events aimed at increasing the social spectrum of visitors. However, it may be that the provision of the Jubilee Arts Group may have been more beneficial to local communities when it was mobile and less encumbered by the bureaucratic and financial restraints of a gallery building. Another example of an Arts group with a more flexible community remit who opted for a gallery space and have subsequently encountered major problems would be the Firstsite visual arts group who are now located in the Firstsite Gallery. This gallery building also encountered budget overruns, a troubled build and struggles with its visitor numbers. Outreach programmes, where gallery staff take their knowledge out into the community, as utilised by Tate Modern may offer a solution to further inclusivity for museums and art galleries as long as there is sufficient funding to maintain such a programme.

The public's perception of an art gallery or a museum is an important factor in its success. Whilst visitor numbers at TP were starting to increase prior to its closure, the negative press surrounding its construction and opening will have influenced many people's judgment of the building. This has also been evidenced at the Firstsite gallery at Colchester and to a lesser extent at the Turner Contemporary,

Margate where the discarded first design for the sea front gallery by Norwegian architect Snohetta cause local scepticism and questioning of the justification of the need for a local gallery (Wiles 2011).

Chapter 7

INTERVIEW ANALYSIS

Introduction

The process of the interviews, the transcribing and collating of the evidence gathered is discussed in depth in *Chapter 1 Methodology, 1:2.iii. Interview Methodology and Process [p.37].* The interviews form the qualitative approach and inform the study through the phenomena of an understanding of people's perceptions. This method is based on the system suggested by Mason (2002) who used a rationale for each interview prompt and a definition of the relationship to the research question. When the interviews were analysed it became apparent that the themes had an interrelationship, for example, a prompt relating to perceptions of how the buildings have changed enlisted a reply regarding the preference for other alternative venues in terms of familiarity *[section 7:2.i p257].*

The interview participants are denoted by their letter and number code. For example MG3 denotes an individual who works within the museum and gallery sector, the third person in this group, female, a gallery educational coordinator, based in London, interview number 18. Where an amalgamation of letters is used it denotes two categories as in the example E/A1 a lecturer also qualified as an architect. These codes and further information relating to the individual interview are detailed in *Table 3 Configuration of interview respondents [p.38].* The occupation group coding aids the identification of common trends, traits or occupationally informed perceptions during the analysis process. An example of this would be that all of the respondents from the gallery and museum groups were very aware of issues regarding accessibility through central location *[7:3.ix p.281]*

The interviews and subsequent analysis were organised into the four themes, which relate to the research aims and question *[introduction p.25].* An indicative sample of the selected and organised material to illustrate the process used and the rigour of the selection is included in *appendices 8:1 [p.431] and 8:2 [p.436]*. Examples of the interview material is also included *appendix 7 [p.428]*

This information forms the methodological approach, that of being based on people's perceptions of the world as considered through a snapshot in time as discussed in the Chapter 1 Methodology *[1:2.iii. p37].*

7:1. Theme A: Appearance of the architecture and the design of buildings

7:1.i. How have these building's appearance changed through the twentieth century?

The responses received in this category were interesting in the light of the late 20th and early 21st century preoccupation with iconic architecture and landmark buildings. Many of the respondents from the museum/gallery worker group questioned the validity of this style of building, suggesting that it was more a vehicle for the architects design tendencies and notions of creative statement than a functional response to the design brief. MG3, who, has worked in museums and galleries in the UK and Europe concluded that "They are landmarks and they are good buildings and they look good, but they don't seem to fulfil the promise of being a space for the hanging of art."

The majority of those interviewed stated that the buildings needed to be attractive, and with an acknowledgment of the local context an advantage. The use of local materials, a particular style or the incorporation of elements within the design that acknowledged the areas background were suggested as devices that might be used. Inappropriate use of scale in large iconic buildings was also raised in the

context of the scale of the location and the collections housed within. E3 suggested that whilst museums and galleries needed to make some impact, this could be derived through the use of other elements than the building, dependent on the setting. She felt strongly that the building should not distract from the objects it was built to hold. V/E1, a Pevsner Guide author, said that he regretted the frequency with which he had used the term iconic in his book. He questioned the term, stating that it had become a “fashionable” and somewhat over-used label applied to many buildings that were not worthy of its true meaning, that of a symbolic venerated object. This view was reinforced by A1 who questioned the validity of this style as being generic. He referred to the Guggenheim, Bilbao as “loud”, suggesting its design, scale, the materials used are in direct opposition to the surroundings. He stated that “perhaps that thesis has been worn out over the last ten to fifteen years.”

Many of those interviewed from the visitors’ category expressed a preference for a building that is designed to stand out from its surroundings and attract attention. They felt that a visit to an art institution should be “a complete experience”, that it should be about the area that you are visiting, as well as the building and the contents. V2 commented that “The building should be as exciting as what’s inside it, but it’s not always true”. It was suggested that the building should make one aware of its existence in the urban landscape, raise interest and engage through its architectural design in order to encourage people in. The idea that the building should embrace the visitor rather than alienating them was another concern; this relates to comments regarding inclusivity and reducing the preconceived perception of elitism discussed in section *7:3.iii [p.272]*

In many instances the quality of the build and the materials used were considered as important as the appearance of buildings. M10 observed that one problems is

that, when considering the design of these buildings and the materials to use, there are few points of reference for smaller towns and cities to aspire to. He felt that the majority of successful new museum and gallery buildings were situated within large cities and cultural capitals. Referring to NAG *[fig.16 p.92; case study 6:1 p.200]* he stated “One of the things that the regional agencies said was that Walsall was the first proper, world class architectural statement that hopefully would set the bar for others to follow”. E1 commented that iconic structures are suited to world class museums with collections that attract visitors from a wide audience, but that museums and galleries whose collections are more localised do not demand this radical styling, that it may actually preclude the local people who it is designed for. A3 supported this when he suggested that many museums and galleries are designed for a niche audience by virtue of their contents. He inferred that there was still a class perception relating to the exhibits and that the icon, landmark or ‘starchitect’ designed building were aimed at those who felt an affiliation to these objects. These comments suggest that these larger scale buildings that use exotic materials are suited to collections that are of national and international importance. That in the regional context, where the building houses a local collection and serves the arts requirements of small town, landmark buildings may, by their presence, alienate local inhabitants through their appearance and prohibitive construction costs as discussed in *7:1.ix [p.256].*

E2 discussed a Clyde Bank museum that was built to a very tight budget and used lesser quality materials which, from a photographic distance look stunning, but which were actually, aesthetically, a disappointment. He likened it to a corrugated budget shed. He suggested that this was a problem perpetrated through trying to achieve “very economic architecture as your big statement”. He highlighted the problem of local buildings being designed/commissioned to attain status as an

international architectural statement and the result of funding directly effecting the quality of the materials used.

The evolution of the design of museum buildings was seen by V2 as representing the era in which they are built, an indication of the progression of style, technical change and material usage. He suggested that a balance needed to be achieved between scale, style and materials.

7.1.ii. How has the use of the buildings changed?

There was no relevant response to this in this theme concerning the appearance of the architecture, but responses were recorded in the following sections *7:2.ii [p.258] 7:3.ii [270] and 7:4.ii [p.284].*

7:1.iii. How do they affect the local community in terms of economy and perception?

The majority of respondents felt that museum and gallery buildings could have a positive impact on the community in terms of creating “interest in the new” within the area. V2 observed that these buildings “not only enhance themselves but also the buildings around them”. He recognised that if the design was attractive and complemented and added interest to the area, it would be beneficial in attracting visitors and enhancing the overall appeal of the setting. He felt that if it was a “carbuncle” (a term popularly used for architecture since Building Design launched the Carbuncle Cup in 2006 awarded to a building considered ugly) the effect on the locality would be detrimental. V/E1, referring to the local community, commented that through ease of navigation of the internal layout, museums and art galleries interact with the visitor and can “expand their consciousness”.

E2, suggested that the brief and management of a gallery or museum was more likely to influence the integration of the local community than the architecture.

They felt that the exhibits, events and the way that these were staged was more influential than the architecture itself. MG1 considered that a detailed design brief with a commissioning institution that is proactive with the architect would influence a building's designs enabling engagement of the audience in given area.

7:1.iv. How do the buildings effect the people who use them?

The respondents offered a variety of opinions on how the buildings are perceived and the effect that this has. MG3 likened the buildings to temples and suggested that a sub-conscious reaction was "do I believe enough to go in?" V/E4 suggested that persons associated with architecture through design, research or criticism have a different spatial sensitivity, being more perceptive to the arrangements of space, materials used and the attention to architectural detail and devices. A3 corroborated this suggesting that an awareness of space and design was an asset for appreciating proportions and style.

The respondents from the visitor group who remarked on the emotional impact of museums and galleries all inferred that the buildings should be exciting. One commented that society expects the contemporary museums and art galleries to be landmark buildings. Another spoke of the influence of working in such a building, and felt that its design was responsible for "improving the work that goes on inside". V/E4 judged that these buildings have the capability to "lift spirits".

A significant proportion of the museum/gallery workers expressed views that indicated their understanding of the emotive nature of architecture in terms of the layout, materials and scale of the buildings for art, design and visual media and their internal elements. V/E3 described how the placement of objects of public art outside the building could provoke a cerebral interest and work with the structure to "lead the imagination to look at the building in a certain way" and that this

external engagement could encourage investigation of the exhibitions and displays inside.

A5 acknowledged the emotive effect of the facilities and ease of navigation, but also felt that the “character and nature of the space” was a strong factor. He advised that the architect should be aware of the “nature of the organisation, the type of art……the character of the place they are building in”. A3 commented on the changing nature of art and how this affects the design needs of the buildings and the emotive effects of space through different sized areas, climate and lighting conditions and technical facilities. MG1 noted that good provision and consideration of basic facilities, such as seating, baby changing and toilets can have a positive subjective effect, making visitors feel nurtured and comfortable, enthusing use of the building.

The museum/gallery workers thought that internal finishes were important, acknowledging the effect of the quality of the materials and the use of familiar materials that visitors are at ease with and encouraging “ownership” through the public feeling relaxed in the surroundings. A3 suggested that the effect of scale needs consideration and used NAG, as an example with its more domestic areas for the permanent exhibition and the larger gallery spaces for temporary shows.

7:1.v. What is the effect of local legislation on this type of building?

V2 acknowledged that in a built up area or where there are planning restrictions due to the historical sensitivity, the way the design of a building fits its surroundings is a planning issue but commented that its appearance can still be individual even in a “tight environment”. E/A1 suggested that the planners influence through their determination of vernacular style and, how they perceive the historical landscape of the area, often becomes part of the design brief.

The effect of local legislation is dealt with in further detail in section *7:2. Theme B [p.257].*

7:1.vi. What is the effect of national factors?

The main issues that emerged from comments made by the visitor group was that contemporary society is happy with anonymity. They felt that this can cause an adverse effect in how individuals perceive a built environment and that it is detrimental to maintaining a regional identity. The architects interviewed were vocal of the “Bilbao effect”. They felt that this has had a very strong influence on the design and expectations on subsequent museums and galleries. A3 suggested that buildings of an individual design could reinforce regional identity and recognition through their distinctiveness. However, he also stated that the exhibits and the way in which they are displayed are of the upmost importance; that the building should not overpower them by being the main exhibit itself.

MG1 proposed that Britain was in need of more “risk taking” in terms of employing younger architects to work on important commissions of public buildings, instead of generally being awarded to established architects. He felt that through encouraging younger architects new ideas would be generated and the architectural profession nurtured and encouraged.

MG1 felt that the assumption that the public could not deal with complex ideas influenced the way some architects interacted with the public, that they may resent explaining and justifying designs and decisions to the layman whom they considered lacking in an understanding of architecture. He suggested that this proliferated a professionally exclusive culture and could result in a hierarchy where the public are only supplied with brief facts based on the assumption that more complicated issues may be too sophisticated for them.

7:1.vii. How reliant are they on external factors (for example accessibility)?

The sympathetic use of high quality materials and the decorative presentation of museums and galleries was suggested as a necessary requirement of by many of those interviewed. A1 suggested that the use of more locally sourced materials may induce a new vernacular by forming a regional identity through the use of materials that were associated through type, manufacturing process or design with the local area. He proposed this as a way of attaining new levels of sustainability and a reduced carbon footprint by reducing transportation and manufacturing costs.

The appearance of the area adjacent to the building and its entrance were noted as significant in attracting people to the area and the effect of making people feel welcome and relaxed at the location. Respondents across the groups interviewed used European examples to highlight the positive effects of plazas that are adopted as social spaces, encouraging a wider mix of society to use these spaces as social and recreational areas which was seen as encouraging inclusivity. People's opinions and perceptions of museums and galleries in relation to location and quarters was also commented upon.

7:1.viii. Are influenced by a vernacular identity and/or the historical background of the area?

The use of words such as "distinct", "represented" and "statement" were used to describe the style of museums and gallery buildings by many respondents. It was suggested that a building that is individual in its design and singular in the context of its surroundings can reinforce the identity of place and feelings of pride and ownership with the local population.

A5 recognised the need for consideration of local identity in the design of a museum or gallery, but suggested that consciously trying to incorporate an identity into the architecture could be “slightly dangerous”, as it may result in the design being compromised. He suggested a less generic approach. He used the example of NAG within the West Midlands and described the design’s recognition of local context as being through more specific associations and in the details of the building such as the leather covered banister rails which allude to the towns historical leather trade. Gallery and museum workers considered that public buildings should always promote an identity through the style and impact of the buildings, making them noteworthy and their contents memorable through this association.

A cross section of those interviewed remarked on the distinctive historical architectural style the West Midlands region. V2 who, moved to the region sixteen years earlier, commented that the buildings were “totally different” referring to the colour of the commonly used brick, and the influence of the area’s industrial past. E1 pointed out that the Black Country [within the West Midlands] has lost its original identifiers, smoke, fire and industry and suggested a new one was needed to give the region a distinctive and memorable identity. She also pointed out that there still exist large rural areas which should be considered alongside the towns as these have a different identity with local archaeology defining the materials used and distinct building styles that evolve from this.

MG4 felt that incorporation of sympathetic materials could be successful in design suggesting that colour and texture may help to maintain a distinctive identity for the region. E2 proposed that “there is a role for crystallising the visual shorthand of identity around a building” through the quality of the materials used. Whilst A1 suggested that individual design styles can become acceptable and incorporated

into an area's identity; that time and familiarity with distinctive buildings endears them to many people.

7:1.ix. Future effects and considerations.

The presence of the building in terms of architectural impact and position was considered as an important "identifier" to sustain use through access. That through its appearance and physical and emotive presence a building for art, design and visual media can become an acceptable part of the fabric of society. A4 warned against the use of terms such as landmark and iconic as being prescriptive of what she referred to as "flashy" buildings. She felt that this can result in a building that dates and becomes a "misfit". Quality of construction and materials used and flexibility of design she felt was more conducive to longevity. E2, A4 and V/E4, also questioned the use of these terms and put emphasis on the quality of the building. E2 commented that it was more important that they should be functional, fit in with the urban fabric and distinguished through being "beautifully detailed or just very well planned". A3 also felt that in the context of the educational function of museums and galleries that the building should be beautiful, as he felt that this would have a positive effect on any learning undertaken there. V/E4 referred to the example of the historical classical style with the balance of proportions of pillar and pediment and decoration has strength and impact, he felt that new builds should strive through new styles to mirror "this profound good impact on people".

E/A5 determined that the buildings should be "family friendly" with provision for all age groups to enjoy the buildings and the objects and facilities there in. They perceived that by doing this they would nurture a renewable resource of visitors, imbuing the culture of the use of buildings for art, design and visual media as a regular social experience. V/E2 observed that whilst she would persevere with a space that was difficult to navigate because of her interest in the arts, she

questioned if this would happen with other individuals “who are not naturally bound to explore”. She felt that exhibition spaces and the buildings themselves should be easy to navigate in terms of their layout and signage in order to avoid alienation of the visitors.

7:2.Theme B: Effect of architecture, Impact on area and effect on existing locality

7:2.i. How have these building’s appearance changed through the twentieth century?

The significant thread in this section suggests that it takes more than one building to affect the long term appeal of an area and to retain the level of attraction. MG3 suggested that buildings which make an architectural statement are more appropriate to areas which are being completely redesigned with a view to attracting tourism, or where this already exists. She felt that in the regional context a singular building with no other area attractions would be unable to sustain the regeneration of the area. She recognised that Tate Modern *[fig.22 p.113; appendix 5:4 p.395]* has a majority audience of tourists through virtue of the fact that it is a “Must see” building in the capital city. A1 referred Tate Modern as “a very quiet industrial building” suggesting that it attracts through scale and impact rather than use of contorted shape, materials and decorative signifiers. V/E4 observed that many of the world class museums and galleries in the current homogenous ‘International Style’, are designed in such a way that they could exist in any town or city in the world without looking out of place. That they were ambiguous with no indicators of any specific context. He felt that this may work in a large metropolis but may not be sympathetic to the context of less cosmopolitan areas. This view was supported by MG4 who suggested that the international style associated to museum and gallery buildings had become familiar to many people through its

homogenised use and world travel. That this style may not be appropriate for a regional venue in terms of its scale to its location with often no material or contextual reference to the area.

V3 observed that over a number of years his experience in the West Midlands indicated that buildings of significant design tended to raise more public awareness. He suggested that this may result in a greater empathy and association to the building, making visits more frequent and indicating success through use. This is considered *7:2.i. [p.257]* in more depth.

E3 considered that many exhibitions work well in alternative venues; that more use could be made of existing buildings. She noted a recent exhibition held in a cathedral, intimating that where exhibitions are transient and no permanent collection held the need for a dedicated building is superfluous. A1 suggested that the familiarity of existing buildings may be a reason that their use for transient exhibitions can be successful. The local population is familiar with these structure and as such are comfortable in entering and using them. This point relates to comments made regarding the public's affinity to buildings that are under threat becoming focal points for 'save' campaigns and longevity creating familiarity and acceptance.

7:2.ii. How has the use of the buildings changed?

The majority of the responses in this section came from the visitor and visitor educator groups. One of the threads that emerged was that of re-use and of concerns that emanate from this. Whilst it was recognised that this engages people's perception in the historic context of the building and of the area, concerns were expressed as to the appropriateness of the buildings used. MG4 who had experience of working in an adapted historic buildings stated that they do "present

logistical challenges” in terms of the spaces available, the limitations to heavy exhibits imposed by structural robustness and the logistical challenges of including facilities such as lifts for the disabled and loading lifts..

Many respondents were concerned with the commercial domination on the layouts and designs of many museum and gallery buildings, and the loss of identity that can occur when commercial pressures alter the exhibition agenda and the use of space. One person interviewed gave the example of the Herbert Art Gallery and Museum since refurbishment and extension, which he considered had fallen into this category. He suggested that as a result of its new design certain areas feel oppressive and that it has become difficult to navigate. It was commented that the influence of the commercial regeneration of an area, using a gallery as a focal point could result in the design being swayed by financial need over the requirements of the objects and aims of the museum or gallery. V/E2 observed that the scale, internal shapes and frequent use of large expanses of glass windows in such buildings means that they are “not necessarily the best places for hanging pictures”. V3 recognised that the cultural industry faces huge commercial pressures due to funding cuts and competition from other attractions but, he stated that he was dismayed to find that a museum was also being used as a hired venue for evening party entertainment and considered this a “complete antithesis”. He felt that this was inappropriate use of a space that should be dedicated to art.

Several comments regarding the effect of the building also occur in the responses from those in education. V/E2 observed that in many cases “you go to see the building, rather than what’s in it”. This comment relates to the building becoming a publicised attraction in its own right and was made in reference to several buildings including the regional example of TP *[fig.19 p111; case study 6:2 p.220]* and in the wider realm The Imperial War Museum North *[appendix 5:8 p.413].* The

type of visits that were undertaken was also commentated on, as being an attraction, often visited by tourists, as for many people it is only when on holiday they have the time available to indulge in arts culture.

7:2.iii. How do they affect the local community in terms of economy and perception?

The art gallery and museum workers comments indicated that they had more awareness of the issues of the local financial impact and emotional affect than some of the other groups interviewed. MG1 and MG4 commented on the cerebral, educational and financial contribution, created by employment opportunities and tourism, that culture makes to a community and suggested that this should be recognised. Another museum and gallery worker recognised the need for a sense of community, and warned against the isolation of museums and galleries in artist's or creative quarters. E1 suggested that a central position can indicate the building's importance to the area, that it raises the awareness of its existence and makes it more accessible to the local population. This position can also utilise transport links and facilities that generally already exist in a central location. MG4, commenting on the Bilston Craft Gallery in the West Midlands, spoke of the building's historical significance to the local community and expressed the opinion that this affinity would be unlikely if it was located in a new building which she felt would be perceived by the local population as inappropriate, out of place and using much needed local funding.

A1 suggested the need for careful consideration of costs and the appropriateness of buildings constructed in deprived areas. He questioned the applicability of spending funds on such buildings where other needs such as education, transport infrastructure, and health facility are high. Conversely MG1 commented that local identity can be enhanced by cultural facilities and the benefits that these can bring

through the educational facilities linked to them and the industrial connections that they can nurture.

V/E1 advised that “we need more public awareness about architecture...”. That a wider understanding of the design and materials would influence how people’s reactions and appreciation of their environment. He proposed that an understanding of architecture leads to a heightened awareness of one’s surroundings, and a wider recognition of devices and design styles giving a more subjective appreciation.

7:2.iv. How do the buildings effect the people who use them?

The association between placement in the landscape and good design was commented on by individual respondents from different groups. V2 observed that a building should “enhance the perception of the exhibit” through the materials used *[discussed in theme a 7:1.iv p.251]* and the scale of the spaces of the architecture and that this made a visit more pleasurable. E2 acknowledged the possible positive effect on the local identity as a signifier of regeneration. They considered that this indicates a belief in the ambitions of the area which encourages pride and industrial development, facilities and investment. Local identity was also considered by A3 who suggested that whilst we may feel relaxed with anonymity, there is still a “deep seated human need” for an area to have pride in an identity to encourage emotional wellbeing and self-esteem which is reflected by the improved upkeep of the area and reflects positively on the perception of others.

7:2.v. What is the effect of local legislation on this type of building?

Although few comments related to appearance of museums and galleries in the context of local legislation in *section 7:1.v. [p.252],* it emerged prominently in this

theme in terms of its relationship to the organising of a town or city into quarters. In recent times the practice of dividing cities and towns into areas labelled as for example, the cultural quarter, has become contemporary planning practice in some areas such as Liverpool. The majority of the architects perceived this as a positive development, as a way of creating structure and organisation. E/A1 stressed the historical evidence of the medieval examples of the existence of quarters as a justification for this and also as a way of organising infrastructure and creating cohesion. A3 gave a similar example but stressed the need for overlaps of these areas to maintain cohesion and encourage use. He suggested that merged quarters boundaries allow seamless negotiation of the areas and the chance of spontaneous encounters. Other respondents indicated a personal preference for the arrangement of a city within which a person can choose to go to separate areas to get a different and possibly more distinctive cultural and social experience. One architect commented that that the majority of urban planners are focused on mixed use centres and suggested that quarters are more of a marketing strategy than a planning prerequisite used to encourage different industries into dedicated areas. MG3 and MG4 used examples from personal experience illustrating the point that where quarters have evolved naturally they are a positive asset to culture, the area and its occupants as they become focal points for the arts, the location of facilities and associated industries. Their reservations were that manufactured quarters are difficult to create as they have not evolved and become absorbed into the local identity. They felt that constructed examples could be “alienating” and “artificial” pressuring specific interests into a named area and creating an alien environment for people who felt that it was not appropriate to them. They suggested that the imposition of a newly designated cultural quarter was “false” in the context of the area’s development. V/E2 suggested that post 1945 cities have become very segregated through the

implementation of quarters, out of town shopping centres and precincts, resulting in a loss of vibrancy. She proposed a need for more social facilities and an overlapping of different areas that encouraged a town or city where “the whole thing would be meshed together”.

V/E1 questioned the assumption that regeneration through the icon structure and the creation of public space was a positive thing. He suggested that in towns like Birmingham this is used as a “system of outdoor relief for property developers”, that under the guise of regeneration areas are being developed at the cost of historically important buildings with relaxed attitudes adopted to create financial incentive for redevelopment and investment in infrastructure.

A1 suggested that the creation of cultural spaces can “attract and retain people”, intimating that the success of a city is related to its “cultural dimension”. That the cultural facilities attract people to the area increasing social integration and encouraging industrial development and investment. He acknowledged that retention of people in an area is often influenced by a “fickle and perverse” market, suggesting that the requirements of a community can change according to taste, fashion and the available facilities. This implies a dependence between the area’s facilities and the museums and art galleries to enable them to exist and function with an attending audience.

The museum gallery workers intimated an understanding of legislation of museum and gallery buildings. MG3 used Firstsite Gallery, Colchester, Essex *[fig.20 p.111; appendix 5:2 p.385]* as an example where they suggested that the architectural practice had researched the area but not considered key archaeological issues. She felt that they understood the region but not “the politics”, that the lack of historical research and the planning implications that are implemented when

remains are discovered were not considered and delayed the build process. She questioned the viability of using a “superstar architect” in this instance where practice demands impacted on the amount of time that could be afforded to each project and resulted in inadequate research of certain aspects, causing planning and regulation implications.

MG1 determined that the need to consider the amount of space attributed to services such as air conditioning units is often ill considered when plans are studied. He spoke of the lack of archive and object storage and suggested that, within the West Midlands, regional collaboration may be a solution to this, having one central storage facility for all the materials not on display which could be used as a repository and resource by all of the museums or galleries in the region.

7:2.vi. What is the effect of national factors?

A1 was concerned with the homogenisation of cities and the loss of vernacular identity through the global similarity of large urban conurbations. He attributed this to the loss of specific skills and trades associated to the use of local materials, and the availability of cheap mass produced items, large production plants and cheap methods of bulk transportation.

Funding was another national factor considered. A5 remarked that the provision for the arts in the West Midlands “seems very stretched”. Many of the interview respondents acknowledged that museums and galleries in London received a higher proportion of funding and could generate a higher income from tourism than those in regional areas. E/A1, V/E2 and E3 all commented on the relationship between museums and galleries and tourism as a means to maintain visitor levels and generate income and how this is more difficult in a regional context.

7:2.vii. How reliant are they on external factors (for example accessibility)?

All of the responses included in this section were proffered by the architects. The majority of the comments concerned the location of the building. Referring to NAG, A5 proposed that its position within the town centre helps to unite the area and that it gave it a sense of "urbanity". He suggested that if it had been placed out of town it would have been less successful as this would negate the spontaneity of casual and curious visitors.

E/A1 stressed the importance of quality and design regardless of position. Whilst she considered this important in all buildings she inferred that this was of more consequence in buildings for the arts which should be inspirational. A3 felt that a connected city where facilities are adjacent to each other was a solution to link all the disparate population of an area. He suggested that over protective conservationists and the fear of crime were responsible for how dislocated he felt Wolverhampton was, and that this was symptomatic of the culture of the city itself.

A1 stressed that art and creativity are the basis of a good manufacturing economy, that the provision of cultural facilities can encourage people to move to an area and provide the educational basis for new designers and makers. In Wolverhampton A3 envisaged an "organic flow" between the Art Gallery, the University of Wolverhampton's faculty of art and local activities and businesses which he felt would encourage integration of the people who used the different facilities.

7:2.viii. Are influenced by a vernacular identity and/or the historical background of the area?

The majority of the respondents concluded that the West Midlands and within that, the Black Country do still have a built regional identity but this was qualified by a

third of the respondents as being through its historic context and the use of materials. It was noted that the preservation of this was important to reflect the area's history. This was commented on by over a quarter of those interviewed, dominated by the visitor responses and then the architects, as important to the people. They suggested new buildings should be in "sympathy with the area" through style, materials or references to the historical background of the region. E/A1 commented on the variety of styles found within the West Midlands referring to it as a "patchwork quilt", with styles within the individual areas reflecting the industrial and the rural heritage.

The influence of the industrial background of the Black Country and the wider area of the West Midlands was considered important by most of those interviewed who made comments related to the historical background. The suggestion was that existing buildings mirrored this, almost being "defiant" in the landscape. This references buildings that have survived in an area where industrial dereliction is still commonplace and how they reflected the historical past through their style and materials. MG4 was concerned that to a visitor travelling through the area by train or car the dereliction left by lost industry would give the impression of "a landscape of loss and function, and of warehouses". There were comments from A1 and A4 referring to the loss of vernacular styles through the disappearance of traditional building skills and the use of imported mass produced products. A4 judged that vernacular style had lost its meaning and suggested that the term was now used as an identifier of corporate identity rather than that of regional style.

MG1 commented that new styles can make a contribution to the overall impact of an area. Similarly, a visitor respondent suggested the incorporation of "locally relevant" materials, styles or historical references in new builds, as a way of reducing the uniformity of the modern generic style and aid identity preservation.

A5 and E3 both encouraged new styles and designs with the inclusion of specific material and devices to acknowledge the local style and historical background.

7:2.ix. Future effects and considerations.

The central location of museums and galleries was discussed in this setion as being necessary for long term existence. The provision of space within galleries for local artists was another issue raised as a way of proliferating cultural diversity within an area and nurturing the development of local arts and crafts people. E2 suggested that social integration is not achieved through the use of large glass windows in order to open the space to the public and literally give the building transparency but through planned use of space and integration through engagement with schools and local community groups, encouraging repeat use.

7:3. Theme C: Planning and public involvement, facilities and access and user reaction/people's perceptions

7:3.i. How have these building's appearance changed through the twentieth century?

Based on his own involvement with a major gallery building project MG1 was convinced that public reaction to a new building can be shaped from its early conception through their inclusion in consultation, public exhibitions, site access and the chance to contribute input regarding facilities. MG3 spoke of transparency and openness in the stages prior to and during build; that information regarding the building should be accessible to all to encourage investigation and nurture familiarity and inclusivity with the project. MG1 and MG3 both felt that public involvement during these early stages promoted a sense of local ownership and contributed to longevity of use.

E1 observed that while many may see building regulations as a hindrance, they can in fact be of benefit to those who inhabit the buildings as workers. Based on her experience of working in an adapted building, she suggested that legislation now ensures the provision of natural light, ventilation and temperature control and adequate office and ancillary space. A5 commented on the planning prerequisite of the need for physical access for all. He also identified educational space as a necessity in order to gain funding approval and comply with national legislation which recognises the educational impact museums and galleries.

The architect A3 described how the setting of the Ikon Gallery building *[fig.15 p.92; appendix 3:1 p.357],* a reuse of the vernacular style Oozells Street Board School, was enhanced through the revised design of the public square at the planning stages. That the space, created in front of this gallery, made the building more accessible in the physical and aesthetic sense and provided a social and recreational location; encouraging familiarity with the building and its setting through the use of the space. A3 commented that this allocation of space enhanced the prominence and appearance of the gallery in relation to the area and its attraction to the general public through the uninterrupted view of the building in the context of its surroundings.

The majority of museum and gallery workers and over half of the architect respondents identified with issues concerning the design and use of internal areas of the buildings. MG3 commented that simple design facilitates ease of use and reduces visitor distraction from the items displayed. Whereas a design that is complicated can be detrimental to their functional use and detract from their contents. A4 suggested that the interior spaces were more important than the exterior appearance; this may reflected the type of work that they personally undertook which focused mainly on the interior spaces of arts buildings and A5

stated that the purpose of arts buildings is the function of display and that they should be designed accordingly. He expanded this point stating that spaces that are designed for purpose are “specific” whereas large open “generic” areas, whilst considered as flexible, may be too ambitious in their proportions in relation to the exhibits displayed. E/A1, expressed a similar view “Flexibility means compromise”. She felt that spaces should be designed for purpose and making them more suited to the specific exhibits or the activities pursued. She stated that they could be altered at a later date if the need arises. MG2, a retired museum worker, remarked on a smaller gallery that was local to them, where flexibility was a key resolution in staging successful smaller scale exhibitions. A3 commented that they considered NAG’s success was in having two entirely different styles of exhibition space that catered to a variety of expectations. In contrast, V/E1, who is familiar with numerous examples of museums and galleries, observed that as well as the use of the space being important, it is the navigation and articulation of the building that is significant to the user; having a direct impact on their visiting experience and a possible influence on their response to future use of the building. V/E1 also noted that a building that is difficult to navigate is detrimental to the visitor’s experience. MG1 reinforced this view commenting on the “generosity of space” and “public circulation spaces” as key elements in the success of NAG allowing people enough space to circulate, sit and ponder or stand and chat without causing obstruction to others. V2 judged that, internally, museums and art galleries need to project fluidity to the local community through the ease of access of the internal structure facilitating a more pleasing visitor experience.

The discussion of local context, the perception and reaction to scale and the relationship of a museum or art gallery to its contents, *[as discussed in section 7:4.i p.283]* were talked about by half of the respondents in this part of the analysis

as a major consideration. The majority of these remarks were made by the museum and gallery workers, the architects formed the other significant group. MG2 referred to a local gallery as being “brutal and uninviting”. E3 described being distracted from the contents of some examples of museums and galleries that they had visited by the physical presence of the architecture. That the design, scale and use of materials dominated their experience and their perception of the exhibits. None of these respondents implied any particular aversion to contemporary architecture, indicating that their opinions were based on the architectural examples themselves. One visitor expressed an opinion totally adverse to the newer style of museum and gallery buildings but admitted his personal preference was for historic styles. The comments made by the museum and gallery workers and the architects are indicative of how scale and style are a strong influence on architectural attraction. MG1 gave the positive example of NAG in the context of an historical setting contributing and complementing the architectural whole, whilst MG3 gave the example of the Barcelona Museum of Contemporary Art (MACBA) (Richard Meier 1995) as being, through its scale and style, an “artificial implant” detrimental to the traditional style of the area and impacting on the community.

7:3.ii. How has the use of the buildings changed?

A significant number of those from the architects’ group of respondents commented on this subject. The dominant thread of their comments was concerned with the user reaction and perception. Views expressed included an awareness of the needs for family friendly environments, the nurturing of the visitors and a variety of art forms and activities to enable ways of learning for the complete experience. One key difference identified between UK and European galleries was education provision, now a prerequisite in UK galleries and

historically significant in their development *[Chapter 2 p.50]* this is not considered to be as important in other European countries. Several gallery workers also commented on this, based on their vocational experience, in terms of how the public reacted to different elements of the buildings including the finishes, internal spaces and textures. They also spoke about the visitor's use of the galleries as places of learning and social interaction.

MG2 observed how gallery cafes are used as meeting places, for social lunches and also for business meetings, without the use of the actual art facilities. MG3 referred to the policy of monitoring all aspects of the footfall in a gallery to monitor which facilities were successful and which underused in conjunction with "a very strict policy on satisfying the public"; this practice allows many galleries to be aware of how many people visit specific areas of the building. She noted that this practice indicated that the majority of visitors came to free exhibitions which was indicative of the need for a continued policy of free admission in order for museums and galleries to be used to their full potential. MG3, who works in a London gallery which is perceived as part of the capital's cultural trail, stated that despite its location and free admittance, the perception in some local areas was that you had to pay for entry and it was the preserve of the rich and the academic. Her major concern as a gallery education coordinator is how you change people's perceptions that art is only for the more affluent sectors of society, to enable them to take advantage of the facilities in the future.

A2 suggested that museums and galleries that are located in quarters become good meeting places for those who are interested or working in the arts. This comment is in direct opposition to the views of many of the other respondents who felt that specified quarters can be isolating to the general public.

The gallery and museum respondents highlighted security concerns in relation to basic considerations such as secure loading bays and the circulation of the public through larger buildings for after-hour's workshops. The use of oversized spaces, such as The Turbine Hall at Tate Modern was considered contentious as the scale demands very large art works and comprises a large proportion of the floor area within a building. MG2 commented that there has been a trend for the priority of the installation of IT and digital facilities over the exhibits themselves, but that this was now seemed to be less important with the realisation that to many who use these facilities this offers novelty or play value rather than a learning experience. She suggested that many galleries and museums have realise the cost involved in keeping up to date with the latest interactive technology, that the information is available on the internet and some visitors are simply not interested in this form of communication.

7:3.iii. How do they affect the local community in terms of economy and perception?

The majority of the responses were concerned with facilities, access, user reaction and perception. Interview respondents from all of the groups expressed opinions regarding the physical location of the building in terms of accessibility and local identity. The architects were outspoken regarding the effect of museums and gallery buildings on the local economy and the esteem of the area. The visitors group expressed more opinions than in other sections, voicing their views on what they expected and what they actually got from a museum or gallery experience.

V/E1 commented that a building that is recognisable due to an individual or a vernacular style is "a crucial bit of local identity". E1 regarded the use of an external plaza or square as "giving them a focal point", this inclusion of social space is further commented on in section *7:3.i. [p.267].* Several respondents

commented on the accessibility of the building in terms of its position in to relation its public transport and parking *[also identified in 7:3.v., p.277].* Good direction signage whether walking or driving was also considered important. E/A1 observed "They are public facilities and on that basis are best placed where the public can have access to them". MG4 considered the internal accessibility in terms of the flow between areas, or if the exhibition areas were disjointed through the layout of the building. She commented that internal accessibility could also be a potential problem in buildings that are not purpose built. A9 observed that the building's internal layout needs to be designed to make the exhibits accessible through good display facilities, so that the people can appreciate and be engage as they negotiate the area with ease. Another respondent commented on the joy of seeing children enjoying museums and galleries and their contents; this they felt instilled hope for continued participation.

The facilities offered by museums and galleries, such as cafes, meeting areas and spaces that local groups could use were considered part of making the venue accessible to locals by providing amenities and points of interest orientated towards the needs and cultural diversity of the area. V3 stated that historically designers in the West Midlands, often from local practices such as Lavender and Twentyman, or council building departments, consciously worked to provide buildings that were amenities for the local population. MG1 acknowledged that specialists are needed for the design process but felt that they need to be "generous and open and ready to have that conversation with people".

Many respondents discussed education as a vehicle for inclusion. V/E2, A3 and MG1 all recognised education as being a positive way to engage the public with the buildings and their contents. It was commented that education programmes should be judged for long term effect rather than immediate response. The idea of

discovery was also offered as a way to keep people involved and returning. The NAG was suggested as an example where the facilities, opening hours, food availability, ambiance and community based work engage local people with the building through its importance as a venue.

V/E2 observed that historically galleries, museums and libraries were often located next to each other to provide a “cultural fix for the masses”. The architects commented on the economic benefits of landmark buildings proposing them as a catalyst for regeneration, raising the profile and attracting other creative organisations into an area to the benefit of local manufacturing industries. One respondent commented that if local people do not accept and engage with a building you have to rely on transporting people in. He felt that this was not a solution for provincial establishments as the transport infrastructure may be inadequate and visiting might be limited by cost of travel and time considerations.

A5 and A3 both expressed the belief that museums and galleries are important as vehicles for social mixing and inclusion, through education programmes and events. This conflicts with comments of other respondents who recognised class and ethnic perceptions and the difficulties of incorporating a wider social demographic to use of the facilities. The architect respondents were obviously aware of this but offered mixed attitudes. For example A3 suggested that more school visits to museums and galleries could encourage use of the facilities by the children later in their lives. But, in another comment he stated “Art galleries do attract more educated and well-off people than other forms of entertainment, if you call it that, so if that’s class, then so be it”.

V2 suggested the use of controversial ideas to engage interest and facilitate public inclusion at the consultation stage of building or alteration. He felt that

engagement may help to alleviate the attitude that anything to do with the arts was "non-essential". V2 and V/E1 felt that the West Midlands region lacked the pride and passion in its cultural facilities that are found in other areas such as London and Merseyside. E1 felt that within the region, high quality museums were not appreciated enough in terms of the quality of the buildings and the content of the exhibits. V/E1 considered how you encouraged repeat visits and questioned "Is it some measure of profound satisfaction that keeps you going?"MG4 observed that having a good entrance is an advantage in encouraging people into the building.

The effects of negative press reports regarding overspends, delivery of the finished building or commissioning organisations were recognised as being very damaging to the public's perception of the arts at both local and national level with immediate and long term repercussions on the individual buildings and also the arts in general. TP which was subject to much negative publicity, was quoted as an example, by several of the respondents, as a gallery that lacked local engagement and as such was getting fewer visitors than initially anticipated.

7:3.iv. How do the buildings effect the people who use them?

Several respondents commented on the effect of the position of museum and gallery buildings within their immediate area. E/A1 surmised that easy access encourages engagement with the building. She commented that it was "intrinsic" to the enjoyment of the experience and maintaining community inclusivity. MG2 acknowledged that some individuals are more intellectually or emotionally affected by the architecture than others. Several other respondents acknowledged that there will always be groups from alternative cultural backgrounds, and some individuals who have no interest in the arts regardless of efforts made to entice them into the buildings. MG2 commented that art galleries attendance is not part of the "psyche of many ethnic community people" being irrelevant to their cultural

practice. V2 andA1 also acknowledged this. MG2 proposed that this should be acknowledged and accepted negating persistent efforts to entice such groups who have no interest in these facilities.

A1 recognised the importance of the relationship between museums and art galleries and public open space as a determinate of how one feels about an area. MG3 observed the importance of public opinion as a factor that determined attendance, whilst another respondent used the example of TP, as an arts space that the locals felt “no ownership” of. The architect A1 commented that the way museum or gallery is presented during the initial stages and through its evolution can determine how it is perceived by the public.

Internally the appropriateness of the building’s space for the exhibits and the need to create a memorable experience through “interactive” and “fun spaces” was acknowledged as a way of fostering positive perception by several respondents from the museum and gallery staff and the architects interviewed. The navigation of the internal layout was also seen as a determining factor in how visitors perceived their experience. That the ease of navigation effects the perception of place and the lasting impression of the experience. E2, who has carried out in-depth research on a major public performance building prior to its refurbishment, remarked on the lack of regard for certain staff areas. He noted that failure to provide facilities and storage areas for ancillary staff and their equipment can result in them feeling “squeezed out” by the building and its organisation, as well as the physical problems of equipment being left inappropriately in sight rather than stored away. A3 also commented on the importance of staff facilities. MG4 recognised the negative effect of buildings that challenge the curatorial design stating that such working conditions can be debilitating.

V2 felt that the emergence of more cultural buildings away from the bigger cities, such as London and Manchester, was positive enabling access to art and history within the regional areas encouraging attachment and pride. He also suggested that regional availability reduced the focus on cultural centres. V2 was concerned that the creation of quarters within a city or town created a feeling of segregation, propagating the image that art and design is exclusive.

7:3.v. What is the effect of local legislation on this type of building?

The respondents A1, A3 and E/A1 were very outspoken on this point and contributed over half of the responses in this section. They proposed that consideration of the vernacular style of an area when the building was being designed could give it relevance to its location. A3 suggested that this process and the consideration of surrounding space needs more investigation in the context of how a museum or gallery might effect and consolidated the master plan of an area by providing a focal point. MG3 suggested that the provision of the spaces surrounding a museum or gallery could influence people's perception and, if seen as a place for social engagement and recreation, be particularly useful in engaging a younger audience. E/A1 and MG1 both strongly proposed more public participation throughout the planning stage to ascertain what local people wanted from the building and also as a way of engagement with the project.

A4 advised that deeper consideration of the maintenance and general running expenditure at an early stage in the consultation and planning process could help to ensure that the building is affordable in terms of future costs. E1 felt that more attention needed to be given to issues concerning transport and access, acknowledging that public transport needed to be in place but that some individuals will not use it and feel precluded by the location and costs of parking.

7:3.vi. What is the effect of national factors?

The key issue that emerged in this section were of the restrictions that funding cuts placed on the exhibitions and the closure of facilities. The gallery/museum workers were particularly vocal, expressing concerns about how cuts were affecting the frequency of new shows and the implications of this on visitor numbers. They recognised that cuts were affecting the major galleries in London and concerns were raised that if the larger institutions with a solid tourist and visitor base were being affected then the municipal galleries would struggle to survive especially in areas where economic fragility may have a greater impact. Recent suggestions for the reintroduction of admission charges were a concern and cited as a reinforcement of class barriers. MG3 suggested that “culture is a necessity of society, its’ not a luxury and its’ for everyone to participate”. E/A1 suggested that income generated by tourism is now an intrinsic part of the survival of any public gallery. Increasing fees in higher education were suggested as an element that will reinforce class division and impact on the arts, bolstering the assumption that only those from higher incomes can afford to pursue cultural interests.

V3 observed that the main purpose of a gallery was the display of its collections and suggested that lack of available funds affected the quality and range of items displayed; he used the example of Wolverhampton Art Gallery *[fig.10 p.72]* which had a large quantity of work stored in cellars due to lack of display space. The available facilities in the West Midlands region were questioned by A5 who felt that the galleries and museums were fragmented and isolated from each other. He suggested that the financial implications of funding cuts made individual establishments insular.

The requirement of consultation was recognised as a democratic right, but that it was often asserted by opinionated people rather than the wider sectors of society. E2 suggested it could also result in “linguistic subservience” where strongly expressed opinions overrule the architectural freedom of design. The assumption that many people are unable to associate with the complexities of building design processes and construction, and that they do not have an opinion was also of concern. MG3 commented that the British public is “Curious and interested and engaged when it comes to visual culture”.

V2 suggested that there are too many outside influences on regional local buildings resulting in a determination of style. He suggested that people’s history is centred on where they live whereas architects may be strongly influenced by trends within their industry to produce buildings that are in the currently fashionable. V2 also felt that many modern buildings were an extension of modern culture and national regulations which resulted in a loss of regional identity.

The HLF was commented on by A3, who felt that in its initial stages there was a distortion in prioritising the projects that were approved. He suggested that this had occurred because HLF was able to judge the value of a project but they were not allowed to determine the importance of individual projects in terms of local need or long term practicality.

MG1 expressed concerns over the male dominance in architectural practices and the class and racial bias that he still perceives within the arts. He felt that a wider inclusion of those involved in the arts would influence museum and gallery building design and encourage participation from a broader sector of society.

7:3.vii. How reliant are they on external factors (for example accessibility)?

Position and access were the prevalent topics raised by a cross section of those interviewed, with an accessible central location considered key to the success of galleries and museums. Examples where people could just wander in whilst shopping and use the coffee shop or visit the shop to buy a card were suggested by several interviewees as being intrinsic to local participation. This is what A5 described as the building being "absorbed into people's routine of visiting". Several respondents commented that these facilities acted as a catalyst for attracting a wide socio-economic mix and also positively affected their perception of it. V/E2 suggested that public sculpture in the areas around museums and galleries could be used as a means of familiarisation and engagement with art and leading people into a gallery to investigate what was on offer inside. E/A1 pointed out that "location may be an intrinsic part of the enjoyment of the building and set it in the context". E1 voiced concerns for museums and galleries on the periphery of towns as their collections tend to be more specific and they are less accessible to many people.

Quarters and segregation were again discussed in terms of how individuals identify themselves in the context of these areas. Access through improved parking and transport was also considered in this section. MG4, who works in an older, adapted use gallery, discussed how these buildings can be difficult to adapt for access for people with impaired vision or mobility issues.

7:3.viii. Are influenced by a vernacular identity and/or the historical background of the area?

The gallery/museum workers and the educators were the most responsive to the question of vernacular identity and historical influence with comments concerned with people's perceptions of museums and galleries. Regional identity was

recognised, but wider recognition of the individuality of specific regions was deemed by several of those who commented as uncertain. E3 remarked that a higher national and international profile of the individual regions was needed in order to highlight the differences that existed and encourage investigation.

MG4 remarked that it seemed ironic that in a society where everything is measured it is very difficult to assess the “impact on people’s hearts and lives” as affected by the built environment as it was an emotional response based on individual reaction to surroundings.

7:3.ix. Future effects and considerations.

A few interview respondents expressed concerns about the processes of design associated with museum and gallery buildings. A4 suggested that too many people who lacked experience were involved; as a member of the architectural profession he felt that the input of those that were not trained in building design was detrimental to the outcome of the design. He suggested that you had to either let anyone design “a free for all” or that you needed legislation for “this to be critically designed” by those with the training that qualified them to undertake the job. E2 felt that a checklist of the main attributes considered necessary for this type of building may work, but warned of the dangers of “prescriptive architecture”, designed to tick the appropriate boxes and compromised by the legislation. He used the example of the criteria of the HLF to express his concerns regarding architecture encouraged through funding raising the issues related to encouragement of ambitious and oversized buildings and the lack of foresight for long-term financial provision implying that some buildings were designed to enable funding rather than the funding enabling the building. V/E1 was mindful that specific criteria, in the form of stringent building and planning regulations being placed on museums and galleries could reduce the flexibility and possible potential

for re-use of a building as it could make the structure too definitive and limited in terms of alterations.

The maintenance and improving of transport links as previously indicated *[section 7:3.v. p.277]* was deemed important to achieving longevity of use. Many respondents expressed concerns regarding the class perception that applies to the arts. They considered that events aimed at the local population addressing ethnic origins and historic culture and the educational availability of access to work shops, classes or social events would help to consolidate the position of museums and galleries. Social inclusion was also linked to accessibility of the building and the facilities such as retail and catering facilities. The importance of free exhibitions was also noted for drawing a mixed social audience with entry fees considered preclusive to those on a lower income and reinforcing class bias and resentment of institutions funded from the public purse.

E1 felt that the changing nature of art, in terms of different mediums and electronic forms, had resulted in wider familiarity with art and had helped to reduce these class barriers, but acknowledged that it is still a problem prevalent in ethnic communities. V/E1 felt that, in the context of a smaller ‘local’ museum or gallery the building and its contents needed to give a sense of “profound satisfaction” to encourage repeat visits. This is a reference to the emotional influence of art and arts buildings nurturing feelings of satisfaction and of pride in the area or community in which they exist.6:4. Theme D:- Existence/purpose, use/usefulness and long term considerations

7:4. Theme D: Existence/purpose, use/usefulness and long term considerations

7:4.i. How have these building's appearance changed through the twentieth century?

7:3.i [p267] illustrates the respondents' mixed views on adaptability and flexibility in museum and gallery buildings; with some suggesting that flexibility results in the compromise of the design. MG4 highlighted an Australia gallery where the architect considered his design had been compromised by the installation of plasterboard over his original wall finish to enable the display of art. This links to other comments made in *7:1.i [p.256]* regarding the problems of using famous architects or 'starchitects' for example Will Alsop, Rafael Viñoly or Frank Gehry and the practicality of design versus the ego of the designer. A4, whose practice commissions have included many internal re-designs of major galleries, stated "buildings generally outlive us" suggesting that building can be altered according to accommodate need. V3 advocated public consultation and appropriateness to function and local context and good maintenance, as conducive to a building's survival through local protection and emotional attachment. V3 felt that a building with which the public have an affinity is liable to longevity of use; making it an economically sustainable asset in terms of the initial build cost and long-term use. E/A1 observed that within the region of the West Midlands the continual redevelopment was the result of the area's entrepreneurial associations; the variety of industries and trades that have evolved over the years. They suggested that this resulted in a "big turnover of different building styles and types" and that this may have led to a loss of vernacular identity through the more recent mass produced buildings replacing older examples. They felt that this may explain why some consider the region's individual identity to be through its people and their traditions rather than through the physical identity of place. MG3 was concerned

that in buildings designed by ‘star’ architects, the contemporary design, the processes and materials used may inhibit future structural alterations or additions.

7:4.ii. How has the use of the buildings changed?

Many of the items that were discussed in the previous section were expanded on in this theme with visitors and those in art education by far the most active respondents. The subject of the flexibility of the spaces within the buildings was described as a preoccupation of many of those commissioning the buildings that could result in oversized spaces too generous for regional galleries to use effectively. E2 commented that even when flexibility is structured in to a building, it is rarely used in the context of the main display areas. That the smaller regional galleries rarely attract the larger exhibits that prestigious museums and galleries in cultural capitals can and that these areas often take too much work and financial investment to alter to specific use on a regular basis. They felt that in regional examples the “use adapts around the building” with exhibitions being organised within the existing spaces available. One respondent stressed that the building specifications restricted the architect’s ability to build in flexible factors such as walls that could be removed and repositioned easily. V/E2 commented on the number of service and IT connections that are increasingly needed within galleries to accommodate a variety of changing exhibitions and installations which utilise electronic media. V/E2 observed that previously all electrical sockets were placed on or near skirting boards; legislation to aid disabled workers now requires accessible height for these. They felt that this combined with the increased requirements of sockets to accommodate electronic technology was a compromise to display, restricting hanging space on the walls. V3 felt that the use of areas for ancillary activities such as musical entertainment and social and corporate events compromised the availability of display space, but V2 suggested that these events

were important in smaller museums and galleries in order to maximise the practical use of the space available and to encourage the inclusivity and participation of local people. The gallery and museum workers commented on the need for “fit for purpose”, that the building is designed to fulfil the demands that the individual gallery or museum may have. They felt that this evolves from a very specific and deeply considered brief, and would benefit from the inclusion of flexible spaces to work in. They recognised the need for dedicated areas for specific activities which could be run with independent security and access, whilst remaining integral to the overall establishment. MG2 stressed consideration of the installation of practical facilities such as service lifts which need to be adequate to allow for increasingly heavy loads, that to achieve longevity should exceed current requirements.

One architect/educator suggested that the promotion of the events and presentation and maintenance of the building affected the staff and also the image is projected to the visitor. His comments were a reference to the cognitive experience of place, the effect of the man-made on man, being the effect of the building on the individual as well as on the local community and how you sustained a positive effect. He suggested that keeping the building clean and well maintained was a positive action and that a proactive approach to promoting the facilities and events enabled a positive image which had a beneficial emotive effect on the staff, the local community and the visitors.

7:4.iii. How do they affect the local community in terms of economy and perception?

The respondents proffered a number of views relating to the relationship between financial impact of the museum or gallery building and the economic impact on the locality. A2, acknowledged these buildings as part of a chain that enabled local

industries to produce goods of more desirable design, creating demand and manufacturing jobs. He recognised exhibits as a resource used by designers and researched for processes and that this influences local production. An educator suggested local business sponsorship was a positive indicator which may enable local public engagement. Marketing and events hosted by museums and galleries were proposed as a way to improve people's perceptions, nurturing a positive image and encouraging pride and investigation of the building and contents. MG1 commented that museums and galleries can encourage artists to populate and revitalise run down areas of towns and cities. This was considered desirable, but he concluded that it could result in the creation of fashionable areas which become too expensive for the artists to live in, through inflated rental and property prices.

MG1 proposed that the flexibility of the internal design can help to achieve longevity of use; it can be utilised by the local community and this inclusion through the variety of events and uses raises its relevance to the area. V/E2 suggested that the capital is still perceived as having better cultural facilities and exhibits and that those that are locally available are not always fully utilised or appreciated. One visitor admitted that they still feel more excited by the prospect of a visit to London than they did to any local galleries.

7:4.iv. How do the buildings effect the people who use them?

A3 acknowledged the need to have an appropriate building to induce engagement, one which was suitable to its purpose but also appropriate to the area in which it was situated in terms of style and design and acceptability to the local community. He suggested consideration of a longer term view when these buildings are being designed as "buildings outlast the people who have commissioned them". A3 suggested the need to maintain a positive impression of museums or galleries noting that positive publicity was influential on public acceptance from the initial

conception and as an ongoing process; sustaining interest encouraging the use of the facilities. V1 observed that museums and galleries are sometimes perceived as stagnant spaces, considered as a set of rooms with displays in. He suggested that alternative “outrageous” events, such as musical entertainment or children’s treasure hunts could stimulate opinion indicating that the building was multi-use and encouraging different sections of society to the building and its contents.

7:4.v. What is the effect of local legislation on this type of building?

A variety of styles and mixed use of museum and gallery buildings was determined as an important factor for the future success of areas by the architects interviewed. Position, maintenance and costs were cited as needing further consideration to establish viability and longevity; the comments illustrated an awareness of the need for financial stability. MG1 suggested that public involvement regarding the layout and design of the internal spaces of the building could indicate how people associated with the spaces; that awareness of the services, facilities, layout and location that local people wanted helped to encourage immediate and future use. The nurturing of tourism within the locality through regional publicity and advertising was also offered as an aid to the ongoing museums and art galleries with respondents recognising that this could also generate income.

V/E1 and A/E1 intimated concern over the planning enforcement within certain areas and the appropriation of spaces that formerly had protected status, such as green field sites. They suggested that the use of such areas for large out of town shopping developments was diffusing the town and city centres, drawing the public away and diminishing the importance of the town centres to the detriment of facilities such as museums and art galleries.

7:4.vi. What is the effect of national factors?

All of those who commented felt that an increasing number of people were engaging with the arts in the region of the west Midlands. They suggested that widely available advertising and publicity in the press and on the internet was a key to this. This was also considered in the comments made by E3 in section *7:4.vii. [p.288].*

Funding provisions in the West Midlands, from the HLF, ACE and local government, was considered as a positive for the future, with the Pop Art Gallery extension to the Wolverhampton Art Gallery *[appendix 3:5 p.374]* and NAG cited as examples.

7:4.vii. How reliant are they on external factors (for example accessibility)?

The promotion and marketing of museums and galleries were the two key ideas suggested as a way to retain the usefulness and longevity of buildings by extending the awareness of the existence and the facilities and activities that they offered to a wider and new audience. V/E3 suggested that this should start in education with schools working with museums and galleries, encouraging familiarity and integration with the arts. V/E3 felt that accessibility through a central position, the use of street banners advertising events, and exhibitions would lead people in. She felt that the West Midlands as a region needed to develop this further. E3 also expressed concerns that exhibitions and events were advertised through subject specific media only accessed by those who had an established interest in the arts. Her concern was what devices could be used to raise wider awareness and encourage a more inclusive audience who do not generally have an affiliation to the arts.

A1 was concerned that local and national legislation did not always consider the long term impact of financial constraints often experienced by museums and galleries. He felt that every case should be taken “on its merits”; appropriateness to area, how it benefitted the area and how financially viable it was in the long term. V2 felt that demand for the facilities on offer should determine the justification of an individual buildings funding. A3, referring to the early days of the HLF, quoted John Gummer making the statement “ask yourself if you are being ambitious enough.” He suggested that this had encouraged some organisations to be too ambitious without the support to sustain their project in the long term. He suggested that, in an era of large one-off ‘starchitect’ designed museums and galleries there was little or no consideration of what may be a limited local group of visitors and users, and no financial or management resources to maintain these buildings over a sustained period for longevity of use.

The relationship between external public space adjacent to cultural buildings and public inclusivity was pointed out by MG1 and A5, with the Plateau de Georges Pompidou offered as a successful example, and on a local level the Ikon Gallery in Birmingham.

MG2 recognised the need for consideration of practical aspects such as sufficient loading and unloading facilities for travelling exhibitions, often transported in large articulated lorries. She noted that many provincial galleries have restricted access due to their historic position predating modern transport or the increasing value of land in central positions providing valuable building space rather than improve transport access.

7:4.viii. Are influenced by a vernacular identity and/or the historical background of the area?

Respondent E2 made the only relevant comment to this section which was that vernacular style/regional identity determines “a lot of self-definition, with negative and positive effects”. This was a reference to the historical context and the built environment and how this shapes people’s perceptions. Where social, economic or cultural problems exist a negative identity is projected, which individuals may not wish to be associated with. Where an area is seen to prosper, grow and have pride in its buildings and facilities it will be considered in a positive light and benefit from this.

7:4.ix. Future effects and considerations.

The issue of the flexibility of museum and gallery buildings was the major concern of those who commented in this section and generated a mixed response. The architects interviewed recognised the need for longevity of use and made positive comments regarding flexibility being incorporated into the design as a means of maintaining their functionality as demands of exhibitions and usage change. They suggested that this could be achieved through the incorporation of generous spaces. Durability of materials and surface finish was also proposed to extend longevity and keep maintenance costs to a minimum. A4 suggested the face fixing of services, so that they could be relocated with minimum disturbance to the structure should alterations be needed in the future. She felt that many new structures were limited by their design and construction, proposing that money should be spent on education and exhibits and that a neutral space is much easier to “Knock about” than those with irregular areas or specialised metal finishes. MG4 suggested that museums and galleries should have a variety of different types of space to allow a diversity of use. E2 felt that a more standardised space where

you can control the lighting and atmosphere was more applicable for galleries which need to accommodate large travelling exhibitions as they need the flexibility to be able to accommodate a variety of different types and sizes of exhibits which have individual spatial and atmospheric needs. V3 suggested that a building should be adaptable to different uses after its original purpose had gone they gave the example of how the former Arts Institute in Worcester had been adapted into apartments and how the Chubb Lock factory in Wolverhampton became The Light House Media Centre *[fig.23 p.119; appendix 3:4 p.371].*They suggested that older building styles, materials and methods were more suitable to alteration than new examples through the spaces they created and the robustness of the construction.

Gallery and museum workers again stressed the importance of ongoing educational programmes to encouraging participation and inclusivity. E1 observed that by expanding the audience you created larger visitor numbers and could potentially generate more income through entry to specific events and purchases made in gift shops and cafes. MG1 felt that there were barriers between the "cultural institutions and the administrative institutions" suggesting that local and national government lacked an understanding of the needs and purpose of museums and galleries. He stressed the need for local social inclusion, and spoke of the outreach programme initiated by NAG, which extended to schools in some of "the most battered places in England" as an example of the way that these institutions need to go out into the community in order to encourage the local population back in through the door.

Chapter 8

DISCUSSION

Introduction

This chapter considers and compares the information gathered through the Interview Analysis *[Chapter 7 p.246],* the key themes from the literature *[Chapter2 p.50, Chapter 3 p.76 and Chapter 4 p.125]* and evidence presented in *Case studies from the West Midland [Chapter 6 p.199].* Mewburn (2012) cites Evans and Gruba describing this process "… critically examine your findings in the light of the previous state of the subject as outlined in the background, and make judgments as to what has been learnt in your work". Key issues identified during the interview analysis process are considered in conjunction with the evidence gathered and reviewed in the context of the aims of the research.

The process of the interview analysis *[chapter 7 p.246]* identified the key issues that emerged and their implications in the context of the debates highlighted by the existing research. These are:

8:1. Architecture Design

8:2. Location

8:3. Economic viability

8.4. Inclusivity

Within the points listed above certain aspects, for example the effect of the architecture are considered in subsections.

This refining and interpretation of the selection of information is a necessary part of the qualitative process and recognised by Barton and Hamilton (1998).

8:1. Architectural Design

The effect of the building on the locality and its economy was discussed by the majority of those interviewed. A key point raised by the architects, the visitors and the museum/gallery workers interviewed was the building having an identity and presence. McDade (2002, pp.10-11) suggests that cultural buildings are a key factor in inducing self-esteem, empathy and a distinctive presence for an area, and Hewison and Holder (2004, p.41) support this point. However, Long (2011, p.37) comments that when buildings are more fused to their surroundings and less intrusive to the observer they are a device that can be used to attract the casual visitor in off the street. This parity to surroundings can be achieved through external and internal features, and references to the context of the area. This concurs with the respondents' comments regarding identity and presence.

A large proportion of those interviewed considered that the West Midlands did have a regional identity, but they attributed this to historic buildings rather than contemporary ones and the use of the distinctive red brick and terracotta that is widely utilised and indicative of this area. It was felt by those who resided in the region that the industrial heritage of the area was reflected in the buildings which could appear to be resilient, buildings that seem to have survived beyond their years and the local circumstances, or in many manufacturing areas, indicate the dereliction left by the expired past.

8:1.i. The Icon

One of the major themes from the literature and the analysis of the interview data was the emergence of Icon or Landmark buildings. This was, to a certain extent, anticipated by the researcher as it has recently been a strand of discussion at both a regional and national scale in the light of buildings such as TP *[fig.19 p.111; case study 6:2 p.220]* and Firstsite (Colchester) *[fig.20 p.111; appendix 5:2 p.385].*

This trend has been led by the aspirations of regions and cities for recognition through architectural prowess.

One architect warned against the desire to create landmark or iconic buildings stating that this can result in buildings that are out of context to their surroundings and which may also date rapidly. Jencks (2004, p.366) expresses the opinion that the “iconoclastic style” of architecture lacks consideration of the context and value. He concedes that if a building of this nature is a success it can bring regeneration to a declining area (2005) but acknowledges that there also needs to be an emotive experience attributed to the building through the impact of its architectural design. The emotional effect of the appearance of the buildings was widely commented on by a cross-section of those interviewed. A museum worker compared them to religious buildings where a belief needed to be established in order to encourage participation. Jencks (2005, p.22-25) recognises that the use of the term icon has evolved from its original connotation of an object that represents a faith. He suggests that it has become a word whose usage denotes an impressive and unique building but not necessarily one that will instil a belief in its purpose to ensure an association.

Comments gleaned from the interviews support the views of Gurian (2005, p.203) and Flemming (2005, p.54) who indicated that scale may be the issue that needs to be reviewed in the context of urban surroundings. Holl (1989, p.109) recognises that the permanence of the architectural form, as a static object, means that it must be connected to its surroundings. This he argues needs to be a primary consideration and may be attained through the consideration of scale, style and materials used. Jencks (2004, pp.366-368), Greenberg (2005, p.236) and Sudjic (2006, p.220) all assert that there are problems when the scale of the building is inappropriate to the area in terms of the facilities that it must accommodate and

the community's needs which accords with the views expressed by those who commented during the interview process. Montaner (2003, p.21) suggests that many of these museums and galleries are of such a dominant design, that the contents become a secondary factor in the visual information that is retained after a visit. MG4, E1 and V2 observed that this iconic style of building was often not appropriate to regional areas and that this could limit their longevity. Stirling (1984, p.156) argues that cities need landmarks, that they become recognisable monuments which do not depend on scale or style but on "presence". Ritchie (1994, p.263) recognises that form often no longer follows function, that instead it is driven by the desire of the architect The focus of form over function can be detrimental to the final outcome of the design as this may produce spaces that through the shape or proportions of their design are compromised. Flemming (2005, pp.54-55) suggests that large scale buildings in the urban context can, by being too dominant, alienate visitors by their appearance; this view is also expressed by MacLeod (2005, pp.1-2).

Jencks (2004, p.366) suggests that the iconic building has become a prerequisite with some city commissioning bodies and Schubert (2009, p.98) suggests that museums or galleries are seen as vehicles for attracting funding to an area, as vehicles for urban regeneration. A museum worker suggested that the trend of using famous architects to design these buildings can be detrimental to the finished design as they have little local knowledge and no time to research an area properly. Sudjic (2006, p.296) suggests that commissions for these buildings became regarded as prestige prizes that enable the architects to exhibit their talents in building design, regardless of the context of place and space. Dunkley (2014, p.15) identifies the huge cost of the adaptation of buildings which have an idiosyncratic style and the limitations that this imposes on potential re-use. An

architect who was interviewed suggested that they had possibly run their course; this comment may be supported by the emergence of buildings of a quieter appearance such as the Turner Contemporary, Margate *[apendix 5:3 p.390]* (David Chipperfield) or NAG, Walsall *[fig.16 p.92; case study 6:1 p.200]* (Caruso St John).

Conversely, many of the gallery visitors suggested that this style of building contributed to the experience of the visit, that the architecture was regarded as spectacle and part of the reason for visiting galleries and museums. This suggests that the structure itself is now considered to be a work of art in its own right, a point reinforced by the observations of Searing (1986, p.27) who refers to “the art of architecture”. The evidence suggests that whilst the public enjoy the spectacle of the iconic building, the scale and style of a building needs consideration in the context of the institutional aims and the location.

A museum worker felt that in the UK we should be more inclined to utilise the skills of younger architects on such projects instead of playing safe with established names. MG1 suggested that buildings such as NAG as an example of what was achievable by a relatively young practice (established 1990) when those commissioning museum and gallery buildings were willing to consider the less famous in the field of architectural design. Moore (2002, p.68) recognises the reticence that the Arts Council had for the design as they considered it not to be in keeping with the contemporary style of gallery buildings.

A large cross section of those interviewed recognised that a building that has a significant presence will bolster the identity of an area and can instil feelings of pride within the local community. Libeskind (1998a, pp.90-92) uses the idea of furthering the identity of an area as a justification for iconic structures

8:1.ii. Design

MG4 expressed concerns over the appropriateness of designs in the context of provincial towns and cities. The loss of vernacular skills, the methods used in the construction of buildings in the style of a particular area and using materials that were locally available, was raised in conjunction with mass produced building components in the context of the appearance of many more recent buildings; particularly those post 1960 that use concrete elements by A1 and two of the visitors. However, Williams (2007, p.89) recognises the innovative use of concrete in areas of the West Midlands such as Kingswinford suggesting that like most other areas of the UK, the West Midlands was eager to embrace new trends and methods. An educator pointed out that due to the geographical differences within the area of the West Midlands there were variations within the vernacular identity. Chitham (2009) observes how the industrial heritage of an area can impact on its appearance. That the mining and engineering industries have influenced the architectural and geographical landscape and defined the nature and character of the inhabitants of the area. One architect suggested that vernacular style as a term is no longer relevant to an area as corporate businesses have now developed their own distinctive styles which are used regardless of location. This they suggested has resulted in a corporate vernacular style which fails to reflect the individual areas and is part of the cause of the loss of vernacular identity through the homogenisation of architecture.

The influence of the historical background of an area and the vernacular identity in terms of the appearance of art galleries and museums was discussed by representatives from all the groups included in the interview sample. E1 commented that there was a distinctive style to West Midland architecture. Several other respondents shared this view, commenting on the use of local materials,

distinctive red brick, and local designers and commissioning patrons. It was suggested by one respondent that continuity with the historic landscape could be achieved through the use of high quality, sympathetic materials. Rasmussen (1959, p.32) acknowledges that the external features of a building have emotional significance affecting people's responses to it; but warns of the dangers of conformity and blandness through repetitive landscapes. Mayne (1993, p.302) comments that buildings should not have to comply with past styles and materials and considers that this is a quixotic yearning for the past. Bee (2008, p.14) proposes that a building is only new for a short while, and that, as such the distinction between old and new is an artificial concept. This suggests that the ageing process of the materials used and the acceptance over time of the building's existence within the urban landscape alters the onlooker's perception of its existence and that longevity may influence acceptability through familiarity.

MG3, MG1 and A5 all considered that a knowledge of the area and research of its background and contemporary needs and issues were essential in order to achieve a contextually appropriate museum or gallery building. MacLeod (2005, p.10) expresses concerns over the effect that this lack of local awareness has on their appropriateness to the visitors and staff. Powers (2007, p.236) and Worpole (2000, p.12) comment on the loss of local planners and architects, in the second half of the twentieth century, who understood the locality and its infrastructures which influenced their decisions and designs. Colquhon (1967, p.50) expresses concern that the ambiguous style of contemporary buildings are unconnected to the areas in which they are situated and as such dislocated from regional identity; that the use of mass produced materials erodes the identity of a region, and can be pernicious to the individuality of the area. Those interviewed who appreciated contemporary architecture shared the opinion of the authors, Jencks (1996, p.131)

and Frampton (1983, p.99) and commented on the importance of a changing architectural landscape in the context of adding variety and contributing to the historical progression to the urban area. Stirling (1984, p.158) acknowledges the use of familiar and locally appropriate materials in the context of newer buildings. Colquhoun (1967, pp.45-51) suggests that ignoring historical influences is a failing of newer typologies.

CABE (2006, p.5) recognized the optimism that new buildings can bestow on a town or city through the investment in buildings as part of the infrastructure which may influence the local population and encourage further investment from businesses and industry. It was recognised by the museum/gallery workers and A3 and A5 that new styles can contribute to an area and suggested that detail should be used to form cohesion through subtle references rather than duplication of style. This may be through the inclusion of a design detail or a particular material that references the area's background that can be incorporated with more commonly used materials. Respondents suggested that this can be achieved through careful consideration of historically sensitive elements combined with new introductions to the cityscape. MG1 and A5 suggested that contemporary building styles, materials and techniques can be used for new buildings but that they should be considered in terms of appropriateness to the area and also that the design should make reference through the subtle inclusion of texture, pattern or style to the historical context of the location. MG1 suggested that NAG was an example of how this may be achieved. He suggested that internal details such as the leather covered banister rails, referencing the town's leather industry, and the image of Noddy Holder in the lift are signifiers of the area's cultural contribution. Interview respondents who were from the West Midlands or knew its historical background recognised and understood these design devices. This suggests that

their use should have a resonance with the local population, indicating the importance of area context when designing museums and galleries in less cosmopolitan regional areas. Jencks (Stirling 1987, p.256) suggests that the use of architectural devices can be through older ideas combined with new authorial ideas to create a “new grammar”.

The architects who commented suggested that gallery or museum buildings should be designed to be identifiable from other buildings in the urban landscape. A1 suggested that they should stretch the boundaries and use the latest techniques and trends. McClellan (2008, p.53) shares this view suggesting that museums and galleries set the standard for the latest developments in architecture and that this is part of their attraction. Rice (1994, p.260) and Doordan (2001, p.3) all acknowledge the influence of the development of materials and technology on the evolution of the architectural environment. Gehry (1993, pp.119-120) denounces buildings that mimic a former style and sees the use of new styles and materials as a positive signifier of future hope. Hadid (2007) was proactive in advocating new technology and materials. She stated that, in a society increasingly familiar with a global arena of styles, it is what people expect. V/E2 stated that she and many of her friends often only visited museums and galleries as tourists and that this may influence people’s expectations as the visit is part of the holiday experience and they want to see a building with a wow factor. Peregrine (2015, p.13) takes this idea further, suggesting that this is now an “expected” part of any holiday experience.

The museum/gallery workers and the educationalists felt that the regions needed to establish and retain a higher national and international profile whilst maintaining the existing local pride and association. They felt that these buildings can help to raise this profile and contribute to local pride, but also recognised that when a

building is problematic through overspends, planning or construction issues it can elicit a negative image. Jencks (2005, pp.118-119) suggests that successful public buildings are capable of aiding economic regeneration in post-industrial regions but acknowledges that this is dependent on several factors, such as the wider investment in the area. Ewbank (2011, p.33) observes the advantages of getting the basic infrastructure in place prior to the completion of dedicated arts buildings. He acknowledges that a building in isolation will be challenged to succeed. The case study of TP indicates the need for cohesion in uniting all of the project elements.

E/A1 stressed the need to use the planning and consultation period to ensure that the building is appropriate for its location and use. She regarded this as a means of ensuring the permanence of the architecture and that its costs were not wasted through an inappropriate building which the public did not use; she saw this as a key factor of longevity, and a way of minimising negative public perceptions caused by overspends on buildings for the arts.. Bourdieu (1984, p.5) suggests that “working-class people” make judgements based on ethical considerations; if a building has gone over budget this may directly affect their perception and use of it.

The danger of creating prescriptive architecture was addressed by A1 and A3 who felt that whilst consultation was positive in developing a relationship between the public and the building, the public were not well informed enough to influence the style of the building. They proposed that the freedom of design should be protected in order to allow the creation of original and distinct designs appropriate to area and use.

The museum/gallery workers suggested that whilst many of the icon style museums and galleries were successful in the context of larger towns and cities the more recent trends for buildings that were significant in their design but less obtrusive may be more applicable to smaller areas within the region. Gurian (2002, p.203) advises that smaller scale museums are more relative to many individuals everyday experiences, and may, through this be more readily accepted. However many other respondents commented that the building should be part of the attraction, and that this was expected. Powers (2007, p.205) recognition of the increased importance of these buildings as architectural signifiers, at the end of the twentieth century, indicates how the development of the building style has influenced what the public expects. Kelly (2007, p.287) recognises that in order to succeed against other attractions the museum and art gallery need to have a recognisable identity and be easy to access.

A theme that emerged was the changing attitude of those who use museums and galleries towards the architecture. This refers to the perception of the building as being an attraction in its own right, often independent of the contents which were formerly the reason to visit a museum or art gallery. McClellan (2008, pp.82-83) suggests that this exterior impact of style and scale is part of the attraction of museum and gallery buildings and it was observed by a cross section of the respondents that society had evolved to see museum and gallery buildings as a form of visual entertainment, of which the appearance through the scale and design style of the building are the major component, rather than as a receptacle for the resources contained within. McClellan (2008, p.53) suggests that this duality of function, as spectacle and container, increases the awareness of the facilities on offer.

The architects who commented on contemporary buildings in the regional context suggested that they are more apparent due to their relative rarity compared to more cosmopolitan areas. Macleod (2007, p.73) observes that buildings designed by a famous architect are given a higher status than others and sees these as detrimental to smaller areas where the buildings and their contents may become overlooked as lesser entities as they have no celebrity tag. This suggests that in the regional areas the design of the building in the local context may be compromised by a need for recognition in order to attract more visitors and increase revenue. Macleod (2007, p.73) suggests that the use of landmark/icon structures in some areas has led to those in other places being disregarded despite their collections which suggests that the architecture is significant to the impetus to visit. Two of the architects interviewed suggested that the "Character and nature of the space" were important in terms of their scale and size in relation to their surrounding area and the works of art and the activities held within the space. Montaner (2003, p.11) considers the relationship between the functional accommodation of the articles and facilities and also as an expression of the institution and its contents.

V/E1 suggested that nationally there is a lack of understanding of architecture and that this effects people's reactions to buildings. However, Worpole (2000, p.10) suggests that the variety of architectural publications being purchased by the public indicates a growing awareness and a greater understanding of the subject. The abundance and popularity of televised programmes focusing on building and architecture also indicates that this is a popular topic with contemporary society. Conversely, Bourdieu (1984, p.2) suggests that in order to fully understand art or artefact an ability to de-code it is necessary. Thus if we consider architecture as art without this knowledge that Bourdieu attributes to social background, to some,

a building has less meaning and can confuse. The effect of negative publicity on a national level was also acknowledged by many of those interviewed. They recognised the dramatic impact that national publicity can have on the success or failure of museums and galleries, and the influence this can have on the area in which the building is situated. This recognition of the link between public perception and publicity is acknowledged by McDade (2000, p.26) who indicates the need for public support generated through the media.

One museum and gallery worker stressed the importance of a good entrance to the building and suggested that this is a way of creating an impression and encouraging investigation. The importance of the entrance is recognised by Schubert (2000, p.53) who acknowledges the use of glass, a material commonly used for entrances in art galleries and museums, as a way of creating a physical and cognitive statement of transparency; recognising its use as a device to encourage the passer-by into a museum or gallery.

8:1.iii. Scale and materials

The issue of scale is considered by Chew (2002, p.36) and Gurian (2005, p.211) who acknowledge that projects of a reduced scale can be more appropriate to smaller towns and cities. Several respondents familiar with the Pop Art Gallery *[appendix 3:5 p.374],* an extension to Wolverhampton Art Gallery added in 2000, commented on its modern design, awkward shaped site and materials used. They suggested that it was sympathetic to the adjacent historic architecture through the way that the design, scale and fabric of the building were utilised. MG4 commented that the Bilston Craft Gallery *[fig.25.p.133; appendix 3:3 p.367],* which shares the facilities with the library, is of a scale appropriate to the area that it serves and proposed that a more contemporary styled building would be alienating to the local people. MG1 suggested that a variety of space sizes within the building

with different finishes according to their use can have a positive effect on the reaction of visitors and how they perceive the spaces; ultimately influencing their decision to revisit. This suggestion accords with the views expressed by Pallasmaa (2005, p.30-34) and Hall and Hall (1975, p.12) who recognise that the scale of an area and the materials and finishes used have an impact on the emotional reaction to the space. Respondents expressed the opinion that the larger scale buildings are appropriate to capital cities but that they may not be in harmony in the context of smaller urban areas that are less cosmopolitan.

A visitor respondent suggested that the uses of modern materials are out of context in historically sensitive areas and towns or cities where the built environment may be more vernacular. They commented that because they are so juxtaposed to other buildings, in terms of their appearance and the materials used, they are alienating to those who may wish to use them. Pallasmaa (2005, p.31) suggests consideration of the expansive use of materials; he comments on the use of glass as a device for literal and metaphoric transparency of an institution. He observes that the reflective quality is alienating to people and that being observed causes insecure feelings for workers and visitors. This suggests that the materials have an emotive quality which is influential on the use of the building through the perception of the individual. Stirling (1984, pp.151-152) acknowledges the importance of location, design, colour and form as devices to engage the public; combining the traditional elements of the typology with a abstracted form of space. An architect suggested the use of sustainable and high quality materials as significant to the public's perception of the building. He felt that a "new vernacular" could be attained through consideration of the relationship between the historical environment and sympathetic modern use of locally available materials, reducing transportation costs and carbon footprints. Chapman (2015, p.21) advises that the

creation of a relationship between people and objects facilitates an emotional longevity of use.

Use of materials, such as glass, was commented on by some of the museum/gallery workers as potentially being detrimental to the practical use of space. Schubert (2009, p.53) recognises that the extensive use of glass in post-World War II was intended to indicate openness in a physical sense as well as a Modernist signifier of a transparent agenda, free from political overtones. However, the museum/gallery workers suggested that the extensive use of glass could compromise the placing of exhibits in order to avoid damage from the light. McClellan (2008, p.82) observes that the light through the expansive use of glass compromised the way exhibitions were arranged in the New National Gallery, Berlin (1968). This suggests that on a physical and cognitive level the use of glass needs consideration in order to facilitate the function of the space and the appearance of the building. Pevsner (1976, p.136) also comments on the problematic design of this building.

8:1.iv. Internal design

A4 stated that the design of the building was less important than the internal spaces and that cheaper building would result in more money being directed to art education. This comment is supported by Chew (2002, p.36) who suggests that smaller buildings may be a more efficient use of the investment and offer a higher quality with a scale that is more appropriate to its situation. The scale of internal spaces were was considered by V/E2 who spoke of the creation of spaces that were irregular in shape and how these compromise the way that the spaces can be used for exhibits; she cited the |Guggenheim Bilbao as an example of this. Schubert (2009, p.122-123) expresses similar concerns over the interior spaces of Guggenheim Bilbao and suggests that the success of this building has led to a

trend which negates full consideration of the internal areas and how the external shape of the design may affect the function of the building.

One of the respondents felt that the internal layout and navigation of the building was paramount to the visitor experience. Psarra (2005, p.78) recognises the associations between the physical layout of a building and the way in which it is navigated and the way that this relates to exhibition organisation and the educational impact (education being a passive and proactive experience). Fry (2016) proposes that signage can be used to control the speed at which a visitor progresses through an airport, this can also be applied to museums and art galleries. Bennett (1995, p.65) proposes the historic links between the layout and control of the visitors in museums and art galleries, department stores and prison. In the contemporary context this could also be expanded to include airports, hospitals and shopping malls (Fry 2016; Gurian 2005, p.210). V/E3 questioned if people would persevere with a building that was difficult or challenging to navigate. Psarra (2005, p.88) concurs with this view, and relates the navigation experience of the user of the buildings to their cognitive response to it and the likelihood of them revisiting. Bennett (1995, p.100) observes that the internal design of historical examples often uses devices and scale to dominate and control the visitors. The museum/gallery workers acknowledged that internal layout is of vital importance once you have encouraged the visitors into the building, they accepted that control is still a major consideration in the context of security and that the style of internal layout must consider this. MG3 gave the example of the Oil Tank extension for TATE modern and how this would negate the need to retain security staff in the main building enabling access to new areas of the gallery for events held outside opening hours.

One respondent considered that the internal layout was a key factor in encouraging participation and suggested that, in structures that are not purpose built, this could be a potential problem. However, Schubert (2009, p.122) suggests that the internal spaces in purpose built structures can also be compromised through the design of a complex exterior shell. Schubert (2009, p.122) also expresses concern that the functional internal spaces are often given less consideration and are compromised by the external appearance. Gurian (2005, pp.210-212) and Stevenson (2005, p.67) all recognise that whilst the external appearance can be the primary attractor, the internal spaces are equally important to pleasurable and interesting experience and conducive to sustaining visitor numbers. A museum worker suggested that a good working relationship between the architect and the establishments' management can result in an internal design that is engaging to the people of the areas, and that those commissioning the building should have a fuller understanding of the community needs and expectations. Schubert (2009, p.110) recognises that there are existing, successful contemporary examples of these buildings, where the architect and the commissioning body have worked in conjunction, researching possibilities and solutions to be incorporated in the external and internal design of new projects.

8:1.iv.a. Function and flexibility

McClellan (2008, p.84) suggests that the Pompidou Centre *[fig.14 p.91]* marked a new stage in the use of space within these institutions, embracing a plethora of artistic genres within its large and pliant spaces. In contrast, the interview responses relating to regional museums and galleries suggested that smaller dedicated areas that are subject specific are more intimate and emotionally accessible whereas larger areas could be a compromise. Museum/gallery workers felt that these spaces could be underused and out of context to the exhibits that

will be displayed in them. However, Fitzgerald (2005, p.137) warns of the restrictions that traditionally themed spaces impose on the objects displayed within them and comments that flexible internal space can contribute to longevity as it allows for new artistic developments to be displayed without adaptation. Parry and Sawyer (2005, p.41) suggest the need for careful consideration of internal spaces, commenting on the space demands of contemporary exhibits of digital media and installations. They suggest that flexibility of space provides provision for the development of new artistic styles and developments.

NAG was given as an example by MG3 and MG1 of a new build gallery where the mix of large generic spaces and smaller dedicated areas allow flexibility which offers a variety of experiences. Gurian (2005, p.205) and Schubert (2009, p.122) view flexible space as a necessary element in museums and gallery design, in order to incorporate a mixed audience through the available facilities and host a diverse programme of events.

Some of the museum/gallery workers and architects interviewed considered that the involvement of staff in the early planning stage could result in more usable and productive fit for purpose areas. MG3 suggested investigating existing examples of museum and gallery buildings at the planning stage to gauge which aspects of their facilities have enhanced the success and usefulness of the building. Similarly Schubert (2009, p.110) observes the benefits of the consideration of previous projects at the early stages of planning as exemplars of positive and negative design points. The research into the relationships between buildings and those who work in them by Hall and Hall (1975, p.7) indicates the benefits of a design that is planned and considered in accordance with its functional requirements and the staff environment. Flexibility was described by E/A1 and A4 as having become a preoccupation when these buildings are designed. Many respondents felt that

the exhibits and staff were able to adapt to the existing building rather than having to have a structure that could be altered to use. It was acknowledged that the need for flexible spaces in smaller galleries was justified as a way of offering a diversity of entertainment and events to engage the local population and hence instil a feeling of ownership. McClellan (2008, p.71) suggests that the limitations of the traditional space in museums and galleries were recognised in the early decades of the twentieth century when curators were given a higher professional status and achieved more influence and asserted a need for less traditional spaces opting for flexible areas that related to the Modern Machine Age. However, Stirling (1984, p.158) recounts that traditional spaces were returned to when the shortcoming of the modernist ideals were realised.

An educator respondent, who has an in-depth knowledge of a variety of public buildings, recognised the need to ensure that staff and storage areas are adequate to create a good working environment and a pleasant visitor experience. O'Doherty (1986, p.15) suggests that if ancillary service items are on display, instead of being stored they confuse the perception of the viewer, becoming exhibits themselves. The internal spaces were commented on by E1 and MG4, in terms of the subconscious experience that the layout and the materials used creates for the employee and also the visitor experience. These points are considered by Hall and Hall (1975, p.46) who draw the same conclusion.

A4 pointed out that buildings generally last more than one generation and can be adapted as needed. The practice of converting existing architecture into museums and galleries was considered by several of the respondents. MG3 and MG4 who work in such buildings spoke from their own experience. They quoted the example Tate Modern *[fig 22 p.113; appendix 5:4 p.395]* as a re-use building that was recognised as being on the tourist trail and maintains good levels of visitors. They

felt that this building used its industrial scale and historical position on the South Bank rather than form and materials to attract people to it. Since the interviews were undertaken the new extension has opened and it remains to be seen what impact this will have on the overall effect of people's perceptions of the buildings Barker (2001, p.14) uses the example of the Great Court Roof by Foster and Partners *[fig.26 p.133]* opened in 2000 to illustrate how an old building can be combined with new technology to create a useful, aesthetically pleasing and popular public area. A regional example discussed was the Light House Media Centre, Wolverhampton *[fig.23 p.119; appendix 3:4 p.371]*. E3 made reference to the use of existing buildings whose location is established in the context of the urban environment. Referring to travelling exhibitions which do not need dedicated spaces she talked about a visit to an exhibition being held in a cathedral and felt that there are many buildings where space is underutilised a lot of the time, and that could be used for events of this type in order to attract larger exhibits into smaller towns. This conflicts with the practical concerns of an experienced museum worker who commented on the problems that can arise in using buildings not designed for art and design in terms of facilities such as large load lifts and floor spaces which have insufficient weight capacity

Worpole (2000, p.32) suggests that the interior spaces of buildings have to and always have been adapted according to need as it arises; that trying to predict and accommodate unknown future developments through flexible compromise can never be entirely satisfactory and may impede the immediate needs of the users of the building, and its purpose. A4 and E/A1 echoed this view, suggesting that a durable building can be altered as the need arises and that flexibility compromises the initial design. These comments relate to the view of Holyoak (2014) who

considers that buildings that are initially designed and constructed in a robust manner allow for adaptation and re-use at a later stage of the building's life.

8:1.v. Emotional impact

MG3 commented on The Imperial War Museum North (Architect Daniel Libeskind opened 2002) *[appendix 5:8 p.413].* This structure was created with the intention of disorientating its audience to give a reaction to the disconcerting conditions of war. The respondent who commented found it emotionally very challenging and uncomfortable; rather than enjoying the visit they were discouraged from a repeat encounter. Jencks (2005, pp.97-99) recognises that public buildings need to connect at a cerebral level, that there needs to be an emotional reaction. It can be argued that a pleasurable reaction to exhibits in a war museum would be highly inappropriate, and this presents a quandary. The intensity of reaction and its positive or negative effect will ultimately influence the user's reaction.

The issues of user reaction and perception were widely addressed by those interviewed and CABE (2006, p.5) commented on the connections that people make with buildings, that historic ones connect us to past achievements and that new constructions indicate a positive outlook for the future. Pallasmaa (2005, pp.30-34) suggests that the way materials are used can have emotive effect. He attributes this to being a part of the loss of sensual recognition to the technological interactions and the distractions afforded by contemporary society.

There was agreement that there should be attention to the detail in these buildings and in the overall planning of the area. It was suggested by many of those interviewed that buildings that are considered in this way can be inspiring to those who use them as places of work. This was also considered influential upon those who visit them for recreation, and who can find them uplifting through their

appearance, the materials employed in their construction and ease of use in terms of their layout and navigation. Toon (2005, p.28) recognises the relationship between appearance and user connection, how peoples interact with the building and its ease of use affects their decision to repeat visit. Macleod (2005) sees this relationship as a determining factor in the longevity of a building's use. Psarra (2005, p.78 and p.85), Rasmussen (1959, p.14) and Flemming (2005, p.54) all comment on the intrinsic relationship between buildings and those who use them, how the architecture can influence the emotive reaction.

The need to create an environment which was inclusive and engaging to a variety of different age groups was seen by many of those interviewed as key to the longevity of a building. Some respondents recognised a relationship between the building's appearance and good educational facilities and the influence that this had on people's perception and use of a building; encouraging a wider participation from a more diverse group of gallery and museum visitors. It was suggested that more people would use the building if it was easy to access in terms of physical position, parking and transport facilities.

8:2. Location

A central position was seen by a cross section of those interviewed as enabling physical accessibility and as giving status to the area and the community. It was considered a way of raising the awareness of new audiences.

8:2.i. Position

The responses in relation to the position of the buildings regarding the need for accessibility within the urban context was commonly acknowledged as having a direct influence on the number of visitors to the building. This relates to the transport infrastructure and the effect of the attraction that these buildings

generate from interest in their appearance. A central location that was easy to access was seen by all of those interviewed as a catalyst for encouraging wider socio-economic groups. This is discussed by Long (2011, p.35) in the context of the new access and facilities being created behind the 1906 Aston Webb facade of the V & A. He emphasises the importance of attracting a wide range of visitors to the space and sees ease of access as a way of encouraging participation from those who may not usually enter museums and galleries. The museum/gallery workers and some of the visitors commented on the need for consideration of the distance to other key areas within the town or city, especially for disabled visitors, as they felt that this enabled combined town centre and museum and gallery visits. V1 and V/E3 also suggested that it could encourage spontaneous investigation of museums and galleries. Stevenson (2005, p.67) and Gurian (2005, 209-210) recognise the link between accessibility, footfall and longevity, and the subsequent success of museums and galleries in maintaining visitor numbers and longevity of use.

Schubert (2009, p.163) and Psarra (2005, p.92) both acknowledge the relationship between position and accessibility, and the way that this affects the amount of people who visit a building. The city centre examples from the West Midlands discussed by many of those interviewed, NAG and the Pop Art Gallery extension were suggested as buildings where this was considered an influencing factor in their success; both have easy access which supports the notion of the necessity of position and transport links. However, despite good transport facilities, TP was discussed by several respondents as an example which struggled despite its close proximity to transport facilities. Vidler (2003, pp.163-164) suggests that Geddes Outlook Tower and Le Corbusier ‘Musee Modal’ create the notion of the public street as part of the display, incorporating the familiar, and hence a cerebrally

comfortable area surrounding the building and the institution itself. In the West Midlands, NAG is located at the end of the High Street. McClellan (2008, p.34 and p.66) remarks on the advantage of a building of this type offering views of the cityscape which is another attraction for tourists and corroborates the theories of Geddes Outlook Tower and the Le Corbusier Pyramid design.

Two architects commented on the need for the location of these buildings to be in proximity to the industries that the cultural facilities are linked to. They suggested that this would allow them to benefit each other. The idea of the relationship between arts facilities and industry is considered in the historic context by Duncan (1995, p.43), Schama (2002, p.150) and Macdonald (1992, p.16). Romans (2005, p.51) documents the historical evolution of museums, galleries and art schools and clearly indicates a direct link between the investment in their creation in locations where the manufacturing industries existed and the monetary rewards that it was believed attainable through the improvement of the product design. Ewbank (2011, pp.57-83) considers the benefits of a relationship between education, the students, the available arts facilities and the industries into which they will assimilate their skills and ideas.

Respondents from all groups commented on the positive effects of attractive and well designed plazas or public spaces that are adjacent to museums and art galleries which can be used for a variety of social activities such as meeting place, lunch area and recreational. They considered that as they become adopted as social spaces they encourage a more diverse mix of society to the area. Worpole (2000, p.17-19) recognises the impact of these areas on human interaction; he considers that the role of the urban designer is a significant factor in combining architecture with good design in municipal areas (p.36 and p.52). He comments

that this is an advancement of the physical environment and a way to instilling coherence in an area for the benefit of the people and all the contributing factors

A3 suggested the example of an existing historical building, The Ikon Gallery *[fig 15 p.92; appendix 3:1 p.357]* to illustrate the point that the external area can enhance the perception and physical appearance of the building and also create areas that are used by a wide social stratum, encouraging their familiarity to the building and possibly encouraging their use of it. Literature suggests that this is also a factor with new buildings. Worpole (2000, p.17) extols the virtues of the area around the Pompidou Centre *[fig.14 p.91]* as an exemplar of how an area can be developed around a contemporary building to encourage wider participation and integration. Worpole (2000, p.29) also commends the development of the courtyard frontage of the Ikon Gallery as a key element in the gallery's success, which further supports the view expressed by A3.The importance of the relationship between the building and the public space was stressed at the Visioning the City conference (Birmingham2008), where speakers and delegates saw this as by far the best way to encourage visitors and repeat visits.

This suggestion is supported by Worpole (2000, p.52) who comments that more attention needs to be paid to urban design and landscaping in these areas and comments that the UK generally seems to have a reticence about committing to such projects. Site visits suggest that, in the West Midlands, there is little contemporary public art located in the immediate vicinity of any of the museums or galleries that have been researched with the exception of the art in the garden at the rear of the Bilston Craft Gallery which is not visible from the front of the building.

A visitor/educator respondent considered that the placement of works of art in the public realm outside a building for art and design would proactively stimulate the perceptions and experience of the building itself, and may encourage the exploration of the contents of the building. This suggestion concurs with the view expressed by Rendell (2006, p.153-161) who examines the ways that art and architecture can be used together to merge the boundaries between the two and act as cohesive influences on the external to internal spaces encouraging inclusivity and inquisitive investigation. Ewbank (2011, p.97) indicates how artworks placed throughout a city can engage and stimulate public interest and engagement and further investigation of the arts. Projects such as Superlambanana and others identified in section *Chapter 4 [p.161]* have identified the power of participant public art where designers, local groups and schools have the opportunity to get involved. This encourages community engagement through art that is accessible through familiarity and or humour.

The museum/gallery workers spoke of the contribution that culture can make to a community as a means of bringing the community together through activities and exhibitions, and how their physical position within an area affects participation. This view is reflected in the literature which recognises that position is paramount to local inclusivity, encouraging use and participation and also in the context of tourism through the transport infrastructure (Hewison and Holden 2004, p.41; Gurian 2005, pp.209-210).

8:2.ii. Quarters

Concerns were raised by interviewees' from the museum/gallery workers, visitor and educator groups regarding the location of museums and galleries within quarters which was seen as limiting access by defining an area as an arts quarter or a cultural quarter to those who have artistic interests and limiting wider public

participation by making the area appear to be exclusive to those within the arts, indicative of class discrimination, which could preclude the casual inquisitive visitor. It was suggested that it can create areas that people feel they are not equipped with enough specialist knowledge to enter. Evans and Kickert (2008) also warn of the dangers of segregation of the local population through division of space. The implication of this is that the building itself, by its position within a quarter or zone may appear to be elitist, designed for the use of a certain sector of society that has an affinity to, and understanding of the arts. The architects who commented on this saw areas dedicated to specific functions/typologies as a positive aspect of planning, as a way of organising the layout of city and town centres and creating cohesion of skills and facilities. A1 commented that dedicated zones attract people into an area and help to make it a more attractive place to live and work by having a cultural focus. One respondent suggested that an overlap of zoned areas helped to maintain public involvement. However the majority of respondents expressed a preference for mixed usage as a way of providing a varied experience. Jacobs (1961, p.25) suggests that amalgamating at least two functions to an area of this type, for example commerce and the arts, or entertainment and the arts, may alleviate the problem of perceived exclusivity by encouraging a crossover of skills and interests. In recent years many towns and cities have adopted creative quarters including Folkestone, Nottingham and Liverpool with varying degrees of success. Folkestone's regeneration and creation of the 'artists' quarter' are well documented by Ewbank (2011, pp.47-49) who recounts how within the area rents were low and other more everyday artisan businesses were encourage to locate, such as hairdressers and florists. This wide remit and acknowledgment of what constitutes art allowed for a far more varied and less preclusive public engagement, encouraging the incorporation of a wider audience.

The concept of mixed use areas was suggested by E1 as being conducive to wider audience participation and as making access to the facilities offered by cultural buildings easier through a central location rather than the placement being defined by restrictive areas. Several respondents acknowledged that where a specific area or quarter had evolved historically over a period of time, it could be a positive asset as people would be used to this layout and that the possibility of the areas merging and being less defined through changing use would soften the effect. They felt that “manufactured” areas were detrimental to the wider public inclusion as they reorganised existing spaces and divided areas into more insular segments.

8:3. Economic viability

The majority of the respondents recognised that an attractive building, that uses individual style and modern materials, could attract local visitors and tourists, thus helping to ensure its own future and also enhance the area in which it is situated. This is a view supported by Flemming (2005, p.55) and Jencks (2005, pp18-19) who recognise that successful buildings of this type can have a positive impact on the financial regeneration of an area.

8:3.i. Quality and maintenance

TP was frequently used as an example where the available budget and the large scale of a building were unrealistic in terms of the initial cost of the build and in the context of the needs of the community and the long-term financial implications of the running costs and maintenance. E/A1, V/E3, MG1, A3, E2 and MG2 all commented that during the planning stages a maintenance plan was needed and that this would also help to endear the structure to the public who are more likely to relate to a building that is cared for, rather than a rundown structure that through its appearance is an embarrassment rather than a source of pride to the area. A3

stated that in its early stages the HLF was also deemed to have created a cause for concern as value was assessed but did not allow for prioritising, that, for example, there was no consideration of the ability to fund long term maintenance or of the appropriateness of building size to expected user numbers. He suggested that the HLF encouraged projects that were over ambitious in their scale in terms of size, the experience of those proposing the project and or appropriateness to area or function. Moore (2014) questions the HLF's lack of consideration of maintenance provision and the ethos of regeneration through buildings. Ewbank (2011, pp.104-106) proposes the need for the building to be able to exist independent of a reliance on funding. The architect respondents stressed the need for variety in building style but also the need for the investigation of the impact of costs to be considered at an early stage of the planning of any project of this type in order to ensure that the building was economically viable in terms of the funds available for the building and its future maintenance. This evidence suggests the intrinsic and significant relationship between maintenance and funding issues.

8:3.ii. Funding

The area of the West Midlands was seen as struggling for resources for the arts by the museum/gallery workers and the educational respondents. The educationalists stressed the need for recognition of the relationship and wider implications of the buildings as generators of tourism, of their ability to attract visitors and procuring income for investment into the arts. Flemming (2005, p.55) and Jencks (2005, pp18-19) both comment that these buildings can aid economic invigoration at a national and international level and, contribute to the regions' general wellbeing. However, MG4 suggested that in regional areas funding needs to be considered in terms of resources for buildings that are applicable to the local context, rather than being over ambitious and trying to encourage tourism. She suggested that this

attitude results in museums and galleries that fulfil the demands of the locality and are more likely to be sustainable in terms of basic running costs than a larger, underused iconic structure. Marr (2007, p.526) comments on the underlying trend at the end of the twentieth century and start of the twenty first century for public buildings that ran over budget and observes the resentment that this can cause.

The museum/gallery workers and some visitors commented on the effect of the national economic climate observing that it affects people's perception of the funds directed at museum and art gallery buildings. MG3 suggested that it could reinforce the perception of the link between social status and the arts, which she perceived existed within the locality of the gallery that she worked at and that this feeling would be exacerbated during times of economic decline.

Several interview respondents commented that the recent developments in the West Midlands in the form of new arts provisions which were seen to put the region in a favourable position with regard to funding. The HLF requires any project that bids for aid to have an educational purpose and value. E1 who has an experience of the HLF procedures through involvement in the application and selection process recognised that a strong educational remit helps to procure extra funding. The importance of funding is highlighted by Schubert (2009, p.68) who examines the effect of national funding cuts of the 1980s and early 1990s, and considers that this revealed the vulnerability of these institutions to national legislation. The Arts Enquiry (1946, pp.108-112 and pp.125-126) commented on the financial vulnerability of museums and galleries and the disparity of the allocation of funds that existed between London and the regions. Many subsequent papers and reports for the Arts Council Britain and ACE have also highlighted this problem and proposed resolutions. Price (2000, p.38) discusses the effects of these cuts and suggests that the return to regional and local funding

as an opportunity to re-establish an area's identity and reinforce the links between art and society. One architect who was interviewed, suggested that on a local level some projects are over-ambitious in terms of scale and costs. He linked this to funding from national bodies that encouraged aspirational projects as evidenced in the Blackstock Report (2011).

National cuts in funding were seen by the museum/gallery workers and several of the other respondents as very damaging to these institutions. MG3 had in-depth knowledge of those who used the gallery in terms of their social status group and expressed concerns about the evident social divide that she has observed still exists amongst the public. She commented on the need to maintain free admission in order to make art galleries and museums more widely accessible as a local amenity. This view is endorsed by Schubert (2009, p.75) who expresses the belief that free admission has been instrumental in attracting a wider audience to the arts, compared to many forms of cultural entertainment in which participation is expensive. However, the visitor group made no reference to the implications of national cuts suggesting that there was a lack of awareness of the effects that this could have on local museums and art galleries or the reinstating of admission charges. Bennett (2012) indicates that there are still some arts commentators who believe that entry fees should be reintroduced to aid the funding of the arts regardless of the inclusivity implications of this action. He cites Brian Sewell, a long-time advocate of free entry to museums and art galleries, as suggesting that an entry fee may be applicable during times of economic hardships for these institutions.

MG3 commented on the restrictions funding cuts imposed on the frequency of staging free exhibitions which she considered to be a major attraction and possible aid in inducing repeat visits. She observed that if the large institutions in London

were being affected by these cuts, despite their large tourist audience, the effect on the smaller regional establishments must very detrimental as they do not have the same visitor numbers bolstering income through purchases made. This response indicates an acknowledgement of the difference between the availability of income from tourists in a cultural capital such as London, and the more challenging generation of income in a regional area such as the West Midlands. This concurs with the view expressed by Price (2000, p.38) which acknowledges the effects of public funding on the institutions and the wider context of the variations in affluence of different regions. Hall (2002, p.414) observes the influence of an increasingly consumerist society in the 1990s which resulted in funding no longer being fixed for specific areas and regions but becoming part of a competitive system. The museum/gallery workers all expressed concerns regarding the funding uncertainty that now exists and the implications of this on short and long term planning of maintenance and exhibitions.

8:3.iii. Income generation

All of the visitors stated that they expect a museum or gallery to have a good café/coffee shop area. The architects recognised that these areas can be used by those who merely want to eat rather than visiting which raises additional income for the museum or gallery. Museum/gallery workers and A5 and A3 recognised that on a regional level these factors are considered to be paramount in order to encourage local participation. That they are a necessary factor in ensuring the success and longevity of regional examples. Coffee shops and gift shops were seen by the majority of those interviewed as key to inclusivity. The examples given being lunchtime snacks for local workers, meeting friends for coffee, buying a card. The museum/gallery workers saw these activities as offering a convenient service to the public which would hopefully result in regular use, raise income and

encourage inquisitive exploration of the other spaces within the institution as people who may be unfamiliar with the arts gained the confidence to access the buildings more fully. Gallery workers commented on how they observed people using and interacting with the gallery spaces; including the use of areas of social interaction such as the cafe spaces which can be used independently from the rest of the buildings as meeting and social areas. The importance of areas such cafes and shops is commented on by Message (2006) who refers to museums and galleries as “cathedrals of consumption” (p.60) indicating that they have gone beyond the remit of display and are partly driven by a consumerist society. The importance of these facilities within arts institutions are acknowledged by Stevenson (2005, p.69) and Schubert (2009, p.76).

Stevenson (2005, p.69) comments on the importance of the museum shop as a device used to navigate visitors through the building. This supports the observations of MG3 who discussed Tate Modern’s research into the way visitors navigate a building of this type, in order to establish the premium position for the gift shop. Shops and cafes generally have a prominent positioned, often placed so that the visitor actually passes through them on entry or exit of the building.

Schubert (2009, p.76) acknowledges the importance of these facilities to the visitors and comments that many people judge the outcome of a visit based on the provision and quality of shops, cafes and toilets. Giebelhausen (2003, p.3) observes that the contemporary cultural interest in replicas and mementoes is responsible for a new souvenir industry. This contributes to the expectation of there being a gift shop and generates income for the museum or art gallery. These observations from the literature support the interview evidence relating to the importance of the placement of these areas and their necessity as income generators.

Other forms of income generation were considered by A1, A2 and MG1. It was suggested that the perceived and economic effect of museums and galleries influenced participation and patronage from the community and sponsorship from local industry. This was considered by the ACE report (Mowlah, Niblett, et al 2014) which commented that the 'value' of arts and culture is manifold, working on an emotional, economic and physical level. Myerscough (1988, pp.148-164) comments pre-date the ACE report and illustrates the direct links between local cultural facilities and other aspects of economic and social importance. He advises that the arts have a strong connection to economic development and should be considered as attractors for regions benefitting future developments in the context of employment, material and human resources, and investment. A1, E/A1, V/E3 and all of the museum/gallery respondents indicated their awareness of the relationship between museums and galleries, education, and local industry and production.

8.4. Inclusivity

The use of the buildings as a vehicle for social inclusion and the difficulties of achieving this were widely discussed during the interviews. The building's capacity to affect the local population is recognised by Message (2006, p.198) Skolnick (2005, p.125) and McDade (2000, p.6) who acknowledge the importance of culture as a unifying factor. Doordan (2001, p.187) suggests that a successful local arts building will instil pride in an area with subsequent positive outcomes. Ewbank (2011, p.33) indicates how regeneration through the arts can encompass and benefit the wider community through improvements to facilities and the environment of the locality in general.

8:4.i. Engagement

The emotional impact of museum and gallery buildings was considered by many of the museum/gallery workers and some of the architects in terms of their endearment to the local community over a long time span and creating a lasting impression. The relationship between people's perception of a building and the progression of time is considered by Thurley (2008, p.12) who suggests that even buildings that have an initial negative impact assimilate into the locality through the progression of time.

MG4 commented that the design of a building in a local context can have a direct impact on the views of the local people influencing their desire to use it. Chapman (2015, pp159-160) proposes the positive effect of the creation of bonds; that this can give objects a meaning that is individually interpreted. O'Doherty (1986) considers at length, the effect on the interaction between the display areas, the art and the user of the building. MG1 and many of the visitors also commented on the importance of the external appearance of the building in encouraging people to enter and engage with it. This related to Ewbank's (2011, p.33) comments regarding the need to retain local buildings and ensure that new additions are sympathetic to their location.

The museum/gallery workers all recognised the importance of hosting local events to encourage inclusivity. They felt that this was part of the role of these institutions and an essential element in their longevity, particularly in regional areas. Gurian (2005, p.205) suggests that the design of museums and galleries should address more diversity of use and avoid being directed towards a specific or niche sector. MG1 and MG4 discussed the provision of suitable facilities for local groups and activities within the buildings. Some of those interviewed suggested that more involvement of local schools is a way of achieving more inclusivity through

familiarity with the facilities available. The benefits of the involvement of young people in the arts was recognised by the ACE Review (Mowlah, Niblett et al 2014) which suggests that it helps to develop cognitive and social skills and interactions, self-awareness and also has health benefits. Ewbank (2011, p.113) relates his experience of the health benefits of engagement with the arts, particularly for older or isolated individuals.

The idea of using the buildings for alternative events to engage different sectors of the community was proposed by several interview respondents. Jencks (2005, p.55) expresses concerns over the complexity of the roles that the museum is now undertaking; he uses the parody of art as a religion and suggests that the multiple use of these institutions is resulting in a loss of faith of the meaning of their existence. He argues that the variety of events and activities hosted, often with no art and design context, is making them seem generic rather than subject specific, degrading their importance and denigrating the exhibits. The difficulties of the reconciliation of maintaining a balance between the existing audiences and encouraging new participants was recognised by the museum/gallery workers who commented on the need to encourage new visitors through alternative events whilst maintaining the attention of those only interested in the art on display.

All the respondents who commented on the existence of museums and galleries in regional towns and cities saw them as positive in instilling pride in the area and reaching a wider audience, attracting the casual observer and being accessible to those who would not generally travel far to see exhibitions. The importance of these buildings as local facilities is recognised in the literature by Cave (2007), Schubert (2009, p.67) and the HLF who recognised the need for museums and galleries to form a bond with the local community (Hewison and Holden 2004, p.41). Gurian (2005, pp.209-210) states that it is the accessibility of a building that

is pre-eminent in encouraging inclusivity in the visitor sector. MG1 and V1 considered that space provided within them for local artists was an important element to encouraging the growth of the local arts culture.

MG1 and MG3 gave the example of NAG where extensive early public consultation was undertaken, and where they felt that the results had been positive in terms of the public's perception and understanding of the projects. McDade (2002) supports the respondents view and indicates how public inclusivity can be directed towards the facilities on offer rather than the specific design. She suggests that with clear information and access during the planning stage the design can be developed with consultation to encourage the participation of those whose continued support is needed to ensure longevity. A3 and V/E1 commented on the popularity of building themed publications and programmes, suggesting that this was a clear indication of the public's interest in architecture. Worpole (2000, p.10) supports this view and concludes that the volume of architectural guides and publications being purchased in recent years suggests that the public have a growing interest in architecture and design.

The museum/gallery workers from the West Midlands suggested that frequently changing exhibitions and events and displays relating to the contemporary and the historic context of the area was key to maintaining local interest and participation. Colquhoun (1967, p.45) suggests that exhibits have an "exchange value" which is directly linked to their use. This would indicate that consideration of the type of exhibits can encourage a wider range of visitors and that through the creation of "use value" the museum or gallery may then also acquire this "exchange value". Other respondents suggested that as well as a varied programme of events and functions well-maintained facilities such as coffee and gift shops were influential in encouraging people into the building. McDade (2000) recognises that a major

challenge for the future is how to maintain and increase their levels of public participation.

Engagement through publicity and strong marketing were observed by E3 to be effective in aiding the longevity of museums and art galleries. Ideas proffered were street banners, a central location, use of associated public spaces and advertising in the general press. Kelly (2007) recognises the need for alternative marketing in order to achieve accessibility and maintain usage. The architects that were interviewed expressed the view that publicity on a wider national level, for example using non arts specific publications and web-sites to advertise events, was resulting in a larger number of people within the region of the West Midlands engaging with the arts.

8:4.ii. Class

The literature supports the notion of the existence and continuation of a class system in contemporary society; Hall (2002, p.414) acknowledges the different developments in class and how national legislation has affected this, whilst Marr (2007, p.515) suggests that class still exists despite the more recent provisions aimed at levelling society such as the availability of additional university spaces due to the reorganising of the polytechnics in the 1990s. Respondents indicated that they recognised that in times of economic hardship and decline that the arts are often considered as an expensive luxury, and that many people consider that health, education and housing should take priority. Funding cuts and the possibility of the reintroduction of admission charges were seen by many of the respondents as divisive in encouraging class discrimination in the arts, restricting access to those who could afford to attend galleries and museums. Bourdieu (1984, p.6) proposes that “Taste classifies, and it classifies the classifier”; that class difference is distinguished by the choices that can be made in terms of necessity and luxury.

Stark, Gordon and Powell (2013, pp.56-59) express grave concern over the relationship between the availability and future existence of local museums and galleries and the costs of travelling to nationally sponsored examples in London. O'Doherty (1986, pp.74-76), Stephens (2005, p.119) and Putman (2009, p.8) all acknowledge that in some sectors of society museums and galleries are seen as reinforcement of a class divide. Bourdieu (1984, p.1) suggests that culture is a class divided entity reinforced through education levels and social background.

All of the Museum/gallery workers recognised the importance of projects that extend out into the community and reach new audiences as a way of encouraging a wider public involvement. They commented that this can be proactive in reducing class perceptions and increasing participation. Hewison and Holden (2004, p.41) recognise the need to use the building to create a community identifier which can be assimilated into the area by its inhabitants encouraging its use by a cross section of the community. They observe that this is a prerequisite of the HLF policy for funding.

MG2 acknowledged the challenge of class inclusivity but also felt that this was a 'natural' phenomenon in the arts and suggested that not everyone wants to be part of the arts provision. This supports the view of Hatherley (2008, p.116) who recognises that the availability of culture does not guarantee a situation that is of interest to everybody. A3 suggested that class still exists and is prohibitive to some individual's use of museums and galleries. Marr (2007) reviews the historic class context and suggests that whilst the conflicts of the two world wars were seen as great levellers of social class, in reality, class divisions still existed throughout the twentieth century. Hall (2002, p.468) supports this view and suggests that social mobility is unlikely to change in the twenty-first century with society continuing to be divided according to occupation, income and status.

Myerscough (1988, pp.120-130) presents statistical evidence that suggests that those who use museums and galleries are represented by a significantly higher number from the higher income groups. O'Doherty (1986, pp.74-76) comments that the 'White Cube' design style of galleries increased the perception of the relationship of art and high culture, promoting art value and exclusivity. Jencks (2005, p.8) links the arts, class and the economic situation and suggests a direct relationship between escalating art prices, the icon style of building at the end of the twentieth century and the exclusivity of art. A2, who is based in the West Midlands, commented that a class division exists within the region. He suggested that everyday people associated with trades and craftsmen rather than those with higher educational qualifications. This link was attributed to the area's background in manufacturing *[Chapter 5 Historical context of the West Midlands p.166].*

Chapter 9

CONCLUSION AND RECOMMENDATIONS

Introduction

The objective of this research has been to use the evidence gathered to argue if there are regional variations that need addressing when considering museums and galleries, and to suggesting the *Recommendations [9:2 p.349]* that can be applied to these buildings to help enable longevity of use through design and the incorporation of a wide sector of users.

The research considers the information gathered in terms of the factors that contribute to the longevity of these buildings in the context of their aesthetic and functional ability and their relationship to social, cultural and economic issues. The identification of any regional idiosyncrasies may then be used as a template for other areas through the recognition of their implications.

The aim of this study was:

To establish through evidence in literature and from interview responses if the architecture has fulfilled the function of its intended use and the expectations of those who use it.

To use the evidence gathered to argue if there are regional variations that need addressing when considering buildings for art, design and visual media to enable successful and protracted use through design and incorporation of a wide sector of users.

To establish if there is a relationship between the functional longevity of museums and art gallery in terms of the social, cultural and economic issues that may be dominant within the area in which they are situated.

Using examples, in particular the two case studies, from the West Midlands to identify if there are any regional variations or ideological factors that may influence a building's success or failure. This is attained through comparisons of the research of a selected group of similar buildings from other areas within England to identify factors which contribute to the success or the failure of these buildings.

Through investigation of literature on the historical progression of museums and galleries, in conjunction with the qualitative data gathered from the interviews and the case studies the project sought to answer the research question:

In the context of changing social, cultural, political and economic factors, how can museum and art gallery buildings be designed to give functional longevity and appeal, in terms of their design, in relation to their surroundings and use?

In this chapter I will draw on the information considered in the *Discussion [Chapter 8 p.292]* to identify the conclusions and Recommendations *[Chapter 9:2 p.349]* in order to address the research question.

9:1.i. Architecture design

Buildings are recognised to have a physical and emotional effect on the experience of those who visit them and those who work in them. The architecture should represent a balanced approach between size, materials used and functional space appropriate to the contents and use of the building and its locality and situation. Scale, style and materials should invite inclusivity through being interesting and encouraging investigation, they should not cause the building to be overbearing and alienating. They should also be considered in the context of the urban surroundings in which the building is situated and the affect that they have on the users of the building.

The research suggests that in the latter part of the twentieth century distortion of form and function became a key problem. The desire for an area and/or an architect to get recognition through the design of a museum or gallery endangered the function and true purpose of the building. This was fuelled by the idea that icon or landmark structure was the precursor for regeneration; a notion that has since been questioned by many authors. These are generally large, individually styled buildings that harnessed the latest methods, technologies and materials. It could be concluded that the individuality of these later structures, whilst not being vernacular, do offer a singular identity. However many were based on an attempt to mimic the Bilbao effect and were driven by a consumerist society who considered that this was a quick economic fix for declining regions. This trend for large individualistic structures may also have been spurred on by a reaction to the duplication of historical signifiers used by Post-Modernism, the availability of new materials and technologies, and the availability of funding from sources such as HLF.

What has changed are social expectations. The museum and gallery building is expected to be an intrinsic part of the experience of the visit and this may also have helped to fuel the trend of icon building. The architectural design of the buildings are part of the reason for visiting, they are now considered as a work of art in their own right. Evidence suggests that aspirational funding encouraged many smaller areas to build beyond original expectations and needs based on the pretext of regeneration through a museum or art gallery. Consideration of the buildings examined has indicated that this style of building has resulted in varying degrees of success, for example the Imperial War Museum of the North *[appendix 5:8 p.413]* seems to maintain its visitor numbers, Firstsite, Colchester *[fig.20 p.111; appendix 5:2 p.385]* has suffered many setbacks but is currently still

operating and TP *[fig.19 p.111; case study 6:2 p.220]* has closed. These buildings tend to have higher build costs due to the nature of their construction and the materials used and it can be concluded that the building alone does not guarantee attendance or longevity.

In major cities where buildings tend to be updated and mixed they were eye-catching, acceptable within the parameters of the architectural landscape. In the West Midlands, where in some areas there are tracts of dereliction and an obvious need for investment, they could appear out of place; a beacon illuminating excess and disregard of need. The lack of other attractors meant that expectations were high but the rewards low. In areas such as London there are a quantity of nationally important collections spread across establishments throughout the city, where tourists come to indulge their interest and passion for the arts. These museums and galleries benefit from the existence of each other. Within the West Midlands, and with the exception of Birmingham, there are few areas where an arts cultural tourism exists. The architectural attraction of an icon or landmark building was not enough to encourage tourism or enable the area regeneration on their own.

In the West Midlands the architect Will Alsop was engaged to design such a building. TP, completed late, hugely over budget and subject to a barrage of negative publicity is an example of a disjointed dream. Changes of management, the loss of a previously beneficial arts group and the lack of co-ordination in the opening of the other parts of the regeneration project made its existence all the more insecure. It was starting to build up its visitor numbers and benefitted the community through the exhibitions and activities, but with no permanent collection to draw in a wider audience through a reputation of what was available it failed to

reach sustainable visitor numbers. When the situation did seem to be improving the funding dried up, because the costs were not deemed justifiable by the results.

A landmark building does not have to be an icon. Historically the typology of the museum or gallery has always been that of a building with presence, identifiable through its style. Contemporary examples need to be in a style and scale appropriate to the demands placed on it and its location. Recognition through a deliberately individualistic style can be compromised. It may be photogenic, the press reports may be positive, but in the regional context contemporary museums and galleries need to attract and maintain an audience and fulfil their function as a place for display and, the evidence suggests, as a social centre for local groups, activities and alternative events.

The vernacular style in public buildings is in danger of becoming a historic symbol of the past. Homogenisation, through the loss of local architects and planners, the use of modern materials, and corporate identity dominate the skyline and all types of public architecture. Progress is an indicator of man’s endeavours to shape his environment. It results in historical succession. With the exception of preserved areas which exist within certain towns and cities, regional identity appears to be more solidly based on its peoples and their heritage rather than the built environment. The style of a museum or gallery does not need to be historic, details and devices such as use of certain materials or features, or associations to the historic background of the area can help to assimilate it into its environment.

Museums and gallery buildings can still, through their design, contribute to the perception of an area and its recognition, contributing to the location’s identity and instil pride in the local community. Knowledge of background and situation are fundamental to this.

The more recent buildings from architects such as Caruso St John and David Chipperfield suggest that a more sympathetic approach, one that considers the local style and heritage of an area, the needs of the community and the collections housed within, may have a more enduring appeal for local people. The visitors are the patrons that regional museums and galleries need to maintain in order to survive.

Whilst the evidence suggests that many buildings become acceptable with age, in contemporary society where funding cuts make buildings for art, design and visual media dependent upon donations and funds generated through the spending of visitors, time is of the essence. A building for art, design and visual media that struggles to raise income through its own resources rarely survives.

Examples of building re-use and extensions offer an alternative to new buildings with the advantage of an existing place within the landscape and the emotional attachment of the locals. It is buildings such as these that can help to maintain the historic vernacular identity of place. They maintain the historic past; even relatively recent buildings contribute to and mark the architectural progress of the area and its evolving identity. Historical buildings can and should be reused where possible. Most buildings are adaptable and many have been utilised for several purposes throughout their existence. Extensions do not have to mimic the original style; modern devices can be used which complement the original structure, suggesting progression and development of the architect‘s art without imposition or subjugation. Where a building offers the capacity suitable to its function and has a structure that is robust, enabling adaptation it offers a sustainable alternative that can be economically justified. It may be more applicable to the needs of a provincial area where the availability of locations in the city centre and the budget

size are limited. Their use may also attribute to “Emotional Durability” where longevity of use and emotional attachment offer a sustainable alternative.

Scale and material affect the perception and use of internal areas of the building. Internal areas need to be suitable to the items which are to be exhibited and the emotive effects of the tactile and audio qualities of the materials incorporated into the design should not be disregarded. They can be used to create ambience and should be appropriate to the exhibits displayed. Museums and galleries exert many demands on these internal spaces. They need exhibition areas of a size relevant to the exhibits to be displayed, there are environmental issues associated with the preservation of rare and fragile objects, and lighting levels need to be suitable in source and density. Developments in the arts have also placed new demands on these buildings with installation, digital media and performance art exerting different requirements on the spaces within the building. The demands of the functional space of the individual building need consideration at an early stage in the design process and balancing against what is realistic in terms of what will actually be displayed and budgetary limitations.

The issue of security has always been an influencing factor in the design of museums and art galleries due to the nature and value of the exhibits and the equipment that they contain. Historically they were designed so that visitors were always within view; the spiral ramp in the New York Guggenheim *[fig.12 p.86]* continued this tradition. The inclusion of smaller display spaces, which tend to offer a more secluded environment, necessitates either more security staff or observational equipment in order to safeguard the objects contained within, and these alone can still not safeguard works of art from acts of determined vandalism and theft. Tate Modern *[fig.22 p.113; appendix 5:4 p395.]* has recently opened new areas which have access points independent of the main entrance to facilitate

courses that are held after opening hours. These additional entry points increase the security of the main building, allowing the main gallery entrances to be secured at closing times and reduce the additional staffing costs that out of hours activities were incurring.

The way that the buildings are laid out can affect the way in which the exhibits are viewed and interpreted. As well as providing active educational facilities, visitors will learn in a passive manner simply by observing what's on show; in a sympathetic layout, which does not confuse and distract, individuals are inclined to be more receptive to this unobtrusive style of learning. Education is a function of these buildings so they need to engage the visitor and be designed to provide a relaxed atmosphere that stimulates and focuses the casual visitor to enable passive learning and provide specific areas for active learning through classes and events. The staff requirements place another set of demands on the building. Ancillary areas for storage of service equipment, offices, archival and material storage need to be accommodated.

The visitors need spaces that are navigable. The typological internal layout of adjoining rooms, or in some twentieth century examples ramps, offers a prescribed route. This facilitates ease of use and can be used in conjunction with the exhibits to facilitate ordered viewing. This can however become processional, particularly at time of high demand, where it may negate the visitor's inclination or physical ability to return to an exhibit for further contemplation. The layout affords more control over the visitor's progression, but can adversely affect their perception of the building through this organisational device. The typological alternative of the central area with rooms radiating off allows more freedom for discovery, with the visitor able to circulate freely. A contemporary version of this is a 'pick and mix' layout as employed by NAG *[fig.16 p.92; case study 6:1 p.200]* where the exhibits

are spread over several floors and lifts, stairs and corridors afford a diversity of navigational options. The visitor is free to explore and encounter the art, but adequate signage and labelling is important so that whilst the visitor can roam freely they can also locate where in the building they are.

The focus of these buildings as social spaces has intensified in the latter part of the twentieth century. Museums and galleries no longer function purely on the power of attraction of their exhibit contents, the public expects more. They are used as meeting venues by groups and businesses, for conferences and seminars, as areas for social interaction with a coffee and food. Some regional examples offer mother and baby and school holiday events. All of these factors help to engage the public with the building and its many functions, but it also places increased demands on the spaces used to accommodate these varying functions and the facilities that they need to include. Cafes and shops are facilities that are expected by the visiting public and can help to increase the range of visitors that access the institutions. They are increasingly becoming adopted as social spaces that are often used independently of the display areas themselves. Cafes, once considered as unimportant, are now, along with the gift and/or bookshop, considered part of the facilities expected by the users and are also important generators of income *[as discussed in 8:3.iii. p.323].* However, the inclusion of high class restaurant areas, for example the NAG Cloud Restaurant, has proved inappropriate in the regional context, and is divisive in its portrayal of exclusivity.

Modernism proposed large empty and supposedly neutral spaces that could be used to accommodate a wide variety of exhibits and functions. What would later become known as the ‘White Cube’. These spaces were considered desirable due to their adaptability and they spawned the preoccupation with flexibility. Whilst the

demands placed on the contemporary museum or gallery may be varied and by their nature need a variety of areas, the flexibility of the large white box may not be the answer in the regional context. Flexibility has become intrinsic in many of the designs of these buildings, sometimes compromising the overall layout of the internal area. A variety of sizes of different areas, where floor space allows, seems to offer some reconciliation of this dilemma. It also allows for smaller areas which are emotionally less daunting and may be suitable to specific exhibits, akin the typological cabinet rooms. The idea that large gallery spaces automatically create a flexible environment is a fallacy. To use these areas to their full potential you need large exhibits which will utilise the space, items which are not always owned by or available to smaller municipal galleries. The future is unknown, but a considered process of realistically assessing what you already have to exhibit and what kind of objects you are likely to be able to attract as touring exhibits needs to be deliberated. In many regional examples these large spaces are impossible to use to their full potential; they also place extra demands on the staff in terms of trying to make them suitable for other purposes, are closed off in between exhibitions and are expensive to heat. Whilst consideration of future requirements cannot be ignored, you cannot futureproof it entirely. Historic examples show that well designed and considered buildings outlive those who commission them and if their design and structural quality is robust alterations can be made or if space allows extensions added to facilitate changing demands.

The aesthetic value of a building is subjective, they effect the emotions of the individual and judgments vary. This is evidenced by the literature available where one author may extol the virtues of a building whilst another condemns it. The adage of form following function has become confused, form needs to be informed by function and respond to the needs of the various users. The physical position,

the style and scale of the structure have a subconscious impact. There is an intrinsic link between the architectural environment and the human perception. There is a need for compromise between a building that is suitable to its needs, but that can also attract and thus increase revenue. These buildings do need an identity and a presence but this must be considered in the context of their location, the funds available and the long term funding viability. Whilst this may be seen as a compromise by the architect who considers the scale and style of the building to be a statement of their design abilities and status, in the regional context these considerations should result in a building that is suitable to its function and funding, presenting a challenge to the designer to enable its construction in an appropriate manner. It should not compromise the design but facilitate a discourse which promotes an individual building which has appropriate scale and context through the skill of its design to fulfil the brief. Local amenities are often overlooked simply because of their proximity and familiarity within the environment, while individuals are able and willing to travel to cultural hot spots to see the more avant-garde buildings. By creating well designed buildings that are appropriate to their needs and location, or through the reuse of existing structures that are adapted for use it may be possible to encourage fuller participation.

9:1.ii. Location

Regardless of how attractive the building may be to the users, a central and accessible position near to public transport facilities and car parks and in close proximity to shops and other facilities helps to encourage use. Within the West Midlands, NAG, The Light House Media Centre, Bilston Craft Gallery and the Pop Art Gallery extension to Wolverhampton Art Gallery all attest to this. The Ikon in Birmingham also benefits from its location within the city but has the added advantage of being part of an area where culture is an attractor. Two examples

which have closed since this research was started are TP which had a central location but was next to a rundown shopping centre which then became a development site, and Broadfield House Glass Museum which was in the suburbs of Stourbridge, away from the main road and the transport links with only minimal signage.

The use of public squares and spaces around museums and galleries can provide places for social recreation and attract a different demography. Providing these spaces can help to engage an audience by engendering a feeling of ownership. However in many city/town centre locations this space is unavailable due to existing use or the price of the land. Where it is available it offers neutral space where engagement of the public can be pursued. Bilston Craft Gallery has a garden to the rear by virtue of its former use. This provides an additional activities area and a space where more generic events can be hosted weather permitting; it does however raise the issue of an additional maintenance cost. Objects of art in areas near museums can also help to engage the public and direct them towards further investigation in the gallery or museum. In the West Midlands region works of art tend to be placed around the city where they become part of the landscape, a decorative feature at least, but one that may not be pro-active with engagement. The model of Folkestone, where works are commissioned and added to would seem to suggest that a more active organisation of this as a form of engagement may be necessary to initiate interest.

Public space within the vicinity of museums and art galleries forms a valuable social area. The placement of objects of public art, which can be permanent or transitory, form a decorative lead into the building and connect the public to an environment enriched by artistic endeavour in a variety of forms. This can help to

enable the contribution that culture can make to the community through wider involvement.

The location of museums and galleries is an important factor in their regular use in regional areas where repeated visits help to sustain longevity of use.

The use of Quarters as areas which distinguish the placement of museums and art galleries needs careful consideration. The label attached to a quarter and the connotations of what is contained within the area may preclude casual exploration. It has been shown to work in some areas, but this needs to be undertaken with care, ensuring that the inclusion of a wide remit of arts associated activities and businesses are available to encourage wide use. There needs to be an overlap with other areas of a town and inclusivity for all encouraged.

9:1.iii. Economic viability

Where museums and galleries were once seen as being important supporters of industry and production, they have now become part of an industry itself. The terminology and the information contained in reports in the latter half of the twentieth century and the financial pressures and business models imposed on these institutions have changed the way that they function and divert the attention away from their original function. In a consumerist driven society where ‘success’ and ‘failure’ is measured in monetary results this reflects badly on museums and galleries in the West Midlands. Their benefits to individuals in terms of health and wellbeing, pleasure and satisfaction, and education and skills is widely recognised but difficult to quantify and does not appear on accounts ledgers. Museums and galleries are often perceived in deprived regions as unnecessary and frivolous, using monies that could be directed to health and education. Initial investments for building costs comes from ACE, or other funding sources with budgets that are

only intended for the arts. If this money were not used, where available, by the regional examples it would be directed to other areas in the country. Local governments sometimes contribute to build costs and are responsible for a certain amount of the investment in terms of day to day running costs. In recent years the lack of foresight, where funding was available for building but not for maintenance, and the fact that regional museums and galleries have no statutory protection has left them vulnerable to the cuts which local governments need to implement in order to maintain other vital services. In the West Midlands this economic fragility has resulted in the closure of TP and The Broadfield House Glass museum. The Light House Media Centre has taken charitable status and the future of NAG is threatened.

The revenue from cafes and shops within the galleries and museums has become a vital contribution to their existence. These facilities are expected by the visitors indicating the changing expectations of the users, they attract a certain number of people in just to use these facilities which may also result in further inclusivity, but they are no longer a service provided just for the benefit of the visitor, they are necessary in helping to ensure the future of their institution. The shops sell merchandise aimed at the tourist market as well as the serious art aficionados. These contribute to the revenue generation and the consumerist society's needs. The Lottery Fund has been relied upon in recent years as a source of grants, but the repercussions of the recent announcement of the drop in available funding for the coming year (Hill 2016) adds further pressure. The comments of Sir Peter Bazalgette (Furness 2016), the Chairman of ACE, proposing that stronger branding, charity shops or offering bed and breakfast facilities may offer more financial stability, indicates a further move toward a business identity rather than that of the original remit of educational and recreational establishment.

9.1.iv. Inclusivity

The engagement of local community groups and schools and the use of the buildings to host alternative events are also important in engaging a wider audience and encouraging the use and support of these buildings. Wider use can help to aid the struggle for financial resources within the region and, through raising an independent income offset some of uncertainty of funding.

Inclusivity affects the way in which the building is perceived and how it benefits the users. This has a direct relationship to its longevity. Class has historically been a divisive element in inclusion, one which still affects individual use of these buildings. In order to encompass a wider audience they need to be encouraged to use the facilities available. The design of the building is a process that needs to be professionally undertaken, but with careful consideration of the location, budget and function. There needs to be a transparency of the planning and construction process. Public involvement through consultation, with information available and public input considered, suggests a more hands on approach. The evidence suggests that there are still some individuals in the architectural profession who demand exclusivity of interpretation, regardless of the implications on the usefulness or suitability of the design. Wider access to debate engages the interest of the public. Public opinion, in the form of what they expect and need from the building, such as features or areas that would benefit local groups, should be acknowledged and discussed during the consultation process. Consultation has been shown to help to engender a wider potential audience. It generates a feeling of ownership and enables the inclusion of the facilities that are needed for the building to function successfully in the context of the provincial town or city within the region.

The staging of exhibitions with a popular focus and events that encourage use can attribute to this. This may help to establish a ‘use value’ for the buildings and engender an ‘existence value’. Outreach programmes and school interaction can be used to combat feelings of exclusion from the arts, and may encourage further investigation through assimilation to the arts. Visits to museums and galleries can be made interesting and enjoyable, to accustom the new visitors to the experience as one that is recreational through passive education as well as forming direct links to the school syllabus. Galleries such as NAG stage events that are aimed at encouraging inclusion from the local ethnic communities within the region such as the Diwali celebrations. Events such as these encourage a reciprocal synergy between the building and the local community. Inclusion in the arts is considered to have health benefits, bringing communities together and offering focus, combating depression and isolation. The problem facing those who are responsible for museums and galleries is that these are factors that are difficult to analyse and use as evidence of the benefits of the museum or gallery to the community.

TP and Firstsite were both built to offer new permanent facilities for the local art group. TP was located in a post-industrial West Midlands area and was part of a regeneration scheme that appeared to lack co-ordination. Firstsite, through its position in the South East was isolated by its location and delayed through the archaeological attributes of the area. In both examples they ran over budget and received much negative press. In the West Midlands this resulted in Jubilee Arts ceasing to exist and the local community lost a valuable asset. The re-homing of an arts group in an existing building, of a scale suitable for their needs, may offer a better solution to the problem. Their existing clientele would be more familiar with

the location and the budget implications, particularly in areas of deprivation, are liable to be less alienating.

There is a need to build and nurture the relationship with local people. The consideration of the emotive issues of the perception of the building and also of the alternative uses that it may be able to accommodate may help to encourage inclusivity. The buildings constructed within the region need a duality of purpose, as containers for the display of art and as social hubs of the community via the inclusion of social spaces and activities spaces. Class divides still exists and probably always will. People need to be made aware that these buildings are available for their use and enjoyment if they choose to visit them.

The marketing of the museums and galleries, not just in subject specific publications but in the more general press, and through the use of posters and street banners is essential in order to reach as wide an audience as possible.

Museums and galleries play an important role in the community. They stimulate ideas, offer recreation, and can produce income through tourism. They can develop links with local businesses which benefit both parties, and boost the economy and provide employment and training for future generations. The evidence has indicated they are dependent on many factors in order to achieve longevity. However, recent economic decline has highlighted their fragility, their lack of protection and the need for a good foundation. a building with a form that encourages exploration, a function that fulfils its needs, visitors who use the building and economic affordability and stability help to address these issues. These are the challenges that face museums and galleries in contemporary society and into the future.

9:2 Recommendations

These recommendations are suggested for museums and galleries at the regional scale which often exist without the support of other attractions and collective audiences from cultural tourism. It is intended that the recommendations should be considered as idea and dialogue facilitators, applied to regional institutions at the conception of their design or alteration, to prompt considerations that may help to bolster their existence and be reviewed as their use demands, in order to achieve longevity of use. The architecture is a key factor, but does not exist in isolation in helping the museum or gallery to achieve this.

The conclusions from this research have prompted the development of the idea of an ‘enduring longevity’, based on the consideration of architectural style, location, economic viability and inclusivity. There are recommendations within each of these groups which are repeated within the individual suggestions, this enforces their interconnected nature.

<u>Architectural design:</u>

The architectural style needs to be robust in its design.

Scale. The size of the building needs to be considered in terms of its context to the area and the budget. Scale can be used as a device to link it to other landmarks within the city and/or to locate it to its environment. It should be appropriate to the needs of the commissioning institution, the items to be housed within and the activities planned for its use. Consideration of a smaller ‘base’ building designed to accommodate exhibitions and events with associated hub or outreach posts or mobile facilities may be more appropriate to some areas.

Consideration of the quality of the materials used. This can help to reduce maintenance costs and maintain their surface qualities without the need for costly

intervention. Materials also help to connect the architecture at an emotional level. Use of local materials, where available and suitable can provide context to area and also offer environmentally sound alternatives in terms of reduced carbon footprint.

Context of area. To create the assimilation to its locality references need to be made which connect the building to its context through materials, devices and design elements. The museum or gallery does not need to be a replica of past architectural styles, it needs to acknowledge what has gone before and give hope for the future.

Functional use. The building should be considered in terms of its function, the exhibits it is designed to show and how the areas within will be used. Input through what the users of the buildings need should be considered. Realistic consideration of visitor numbers and the types of display areas needed are to be encouraged at all times. Larger flexible areas are not always appropriate to regional museums and galleries, where they can be difficult to utilise successfully and are expensive to maintain in terms of heating and are often closed in the absence of, or between, temporary exhibitions. Flexibility should be accommodated through a robust structure which offers adaptability through its design to aid future usage and accommodate developments in the arts.

Internal navigation. The routes through the building should flow to allow exploration and freedom of movement. Typological layouts should be considered in the context of the type of exhibits and the passive learning experience. Signage must be visible and succinct.

<u>The location of the building:</u>

A central position is of the upmost importance. This imbues the building with a statement of its importance and gives it an identity to place. It locates it within the heart of the town or the city and enables the use of parking and transport facilities.

Time to assimilate with its surroundings. New buildings need a period of time to become part of the urban environment. This can lead to acceptance and encourage ownership and use.

Specific arts areas or cultural quarters. These must be amalgamated into the whole urban environment through inclusivity of a wide arts remit and overlaps to other areas.

The placement of art within the locality of the museum or gallery. This should be maintained and where possible changed or added to, to encourage engagement and use of the building and the exhibits within.

Economic viability:

Existing facilities. It should be established which museums and galleries already exist in the locality. They may be key to providing economic indicators of the demand or need to justify a new museum or gallery. Existing facilities can also encourage use of new ones through their physical presence offering a variety of amenities which may encourage tourism and use. Could existing local facilities, where they exist, be merged to provide a wider remit and attraction within one building, either existing or new?

Robust design of building. This helps to reduce maintenance costs and aids any future adaptation. It can reduce resentment of what may be considered a financial burden and drain on any available resources.

Funding. Consideration of realistic building and fitting out costs in the early planning stages and in relation to budget help to enable the design to be realised and reduced negative feedback and local alienation. The maintenance cost, in terms of durability of materials, upkeep and heating need to be realistically addressed in terms of the funding and income available. Without the protection of statutory rights or national DCMS sponsorship museums and galleries are vulnerable to economic vagaries and future costs need careful consideration.

Income generation. Shops and café position needs to be prominent to fully utilise their potential. Offering beverages applicable to the demands of the users saves wastage and encourages use. The availability of ancillary facilities such as wash rooms and cloakrooms also encourages use of the facilities. These areas need to be clean and well maintained. Income can also be generated through the hire of spaces or hosting of alternative events and specialist temporary exhibitions.

Inclusivity:

Design and quality of build. An emotional connection can create an 'emotional durability' where the user has an association through the materials used, the design of the building and their use of it. This affiliation should form a stronger bond as time and use progresses which encourages pride in the facilities and through the attachment safeguard its longevity.

Class divides. These need to be broken down. The use of local work and artefacts may encourage a wider remit of users. Alternative events can encourage the use of the building by people who would not usually associate with the arts.

Inclusivity through local engagement. At the early stages of the project planning and build this can help to include the local community and project inclusivity and ownership for all.

Encourage the involvement of children. This can be done through school and holiday activities. Learning needs to fun and exciting and activities need to be designed to encourage the notion that a trip to a museum or gallery provides a pleasurable experience.

To attain an ‘enduring longevity’ and to address contemporary issues of sustained use in the regional context all of these recommendations need to be considered at the planning stages of an individual project. It is suggested that this could help to ensure the long and successful use of the museum or gallery building, incorporating public support and benefiting the community and the individual institution into the future.

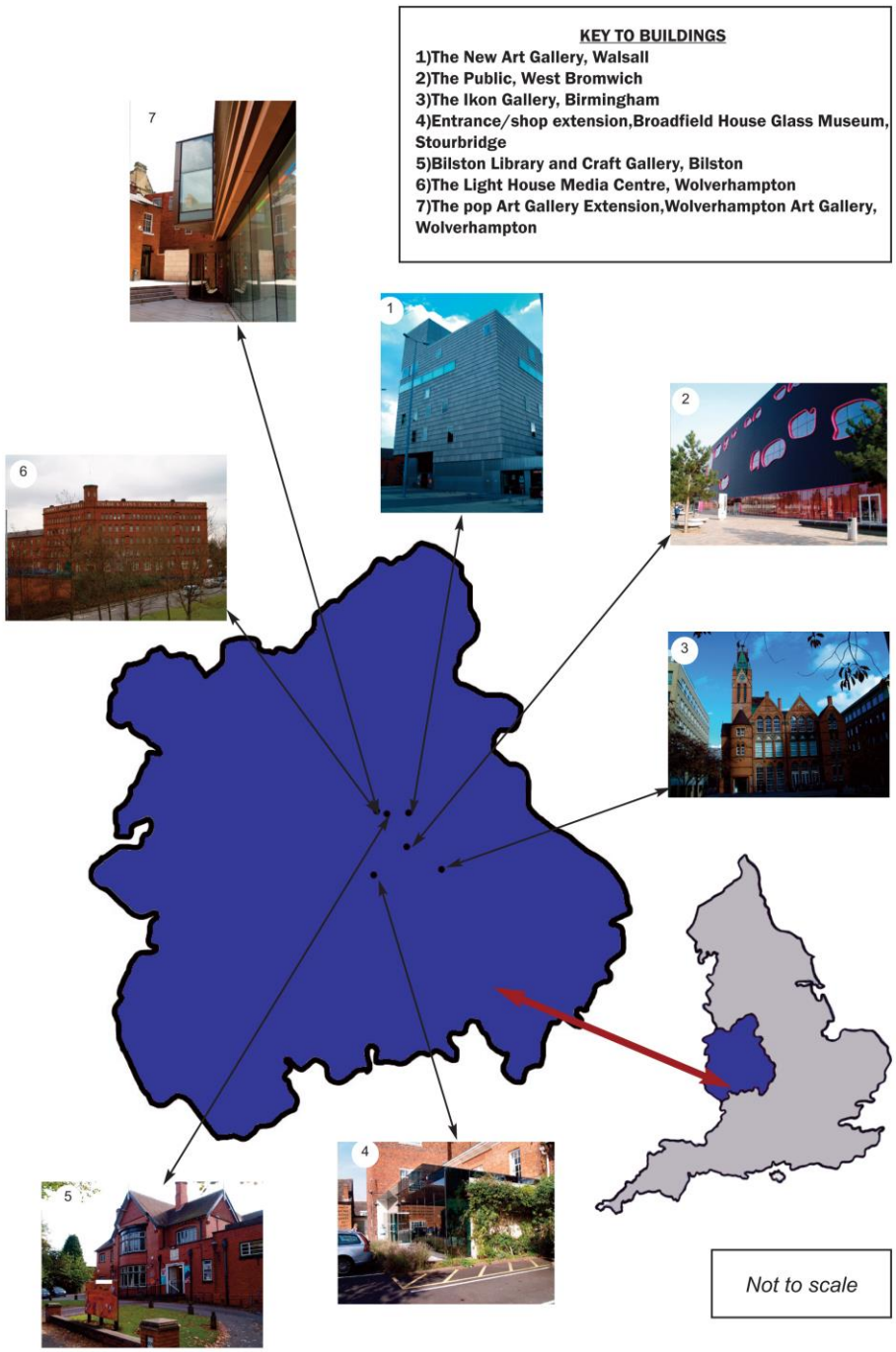
APPENDIX 1

SHOWING LOCATION OF THE WEST MIDLANDS IN CONTEXT OF ENGLAND

Not to scale

Appendix 2

LOCATION MAP OF RESEARCHED MUSEUMS AND GALLERIES IN THE WEST MIDLANDS



Appendix 3

GAZETTEER OF MUSEUMS AND ART GALLERIES IN THE WEST MIDLANDS

Floor plans are included where available. All photos are authors own.

3:1 The Ikon Gallery, Brindley Place, Birmingham

<table>
<tr><td colspan="3">West Midland Map Reference: 1</td></tr>
<tr><td>Date started:
1995</td><td>Type:
Re-use of former Oozells Street School Building</td><td rowspan="3">Architect/Designer/Team:
Levitt Bernstein Associates with Argent (developers of Brindley Place)
With collaborating artist Tania Kovats.
Cafe Ikon designed by The Space Studio (Birmingham)</td></tr>
<tr><td>Date completed:
1997</td></tr>
<tr><td>Date opened:
March 1998</td><td>Final build cost:
£4.7 million</td></tr>
<tr><td colspan="2">Managed by:
Ikon Gallery and Brindley Place PLC</td></tr>
<tr><td colspan="3">Funding sources:
arts council national lottery</td></tr>
<tr><td colspan="2">Building use:
art gallery</td><td>Total floor size:
450sq m gallery space</td></tr>
<tr><td colspan="3">Main external materials:
The original brick building with its re-built tower sits on a dark slate plinth. The glass and steel tower accommodates the lift and access stairs. The service lift has a lead clad tower.</td></tr>
<tr><td colspan="3">Main internal materials:
Rendered walls.</td></tr>
<tr><td colspan="3">Visitor numbers:
Gallery contacted – no response.</td></tr>
<tr><td colspan="3">Brief description:
Originally built in 1877 and extended in 1910. Built in a ruskinian venetian gothic style designed by Birmingham architects Martin and Chamberlain.
The architects of the conversion preserved and renovated the original outside</td></tr>
</table>

shell of the grade two listed building and inserted a steel frame to create the gallery spaces within the old classrooms. They added the glass stair and lift tower to the exterior of the building offering scenic views of the surrounding urban area. The service lift was also added and clad in lead. The re-built brick tower was constructed using details from archive photographs. The original was part of the classroom ventilation system and was removed in the 1960s. The building is three storeys high, and the galleries are situated within the restored and converted original linked classrooms on the first and second floors.

The ground floor comprises of the entrance area, the shop, cafe and support spaces. The basement area provides workshop, plant and storage areas. The upper floors are accessed via the glass and steel enclosed lift or stairs. The areas on the first floor have conservation standard environmental controls within the high flat ceilinged rooms and optional natural side light. The second (top) floor has exposed ceiling trusses and the option of natural light through the top and sides.

The steel frame inserted within the building supports composite concrete ribbed slimfloors which will withstand very heavy loadings allowing flexibility in the exhibits that can be displayed. Their shallow depth also allows services such as the air conditioning to be accommodated whilst maintain the height of the rooms.

Bibliography:

Architects Journal (1998) Convert to art Building study; Ikon Gallery, Birmingham. 30 *Architects Journal* [online] April 1998 [cited 18 September 2013]. Available from: <http://m.architectsjournal.co.uk/778327.article>

Ikon Gallery (unknown) *Ikon in Brindleyplace*. [cited 18 September 2013]. Available from: <https://ikon-gallery.org/about/history/ikon-in-brindleyplace/>

Levitt Bernstein (unknown) *Ikon Gallery Birmingham*. [online] [cited 21 September 2013]. Available from: <http://www.levittbernstein.co.uk/architecture/publicbuildings/ikon-gallery>

Upton, C. (1998) From Primary School to art gallery. [online] [cited 24/09/2013]. Available from: <https://ikongallery.org/wpcontent/uploads/2013/08/History_sheetCURRENT1.pdf>


IKON

[Floor plan available: <https://www.ikon-gallery.org/wp-content/uploads/2013/05/ikon-floor-plan.pdf>]

3:2 GLASS ENTRANCE AND SHOP BROADFIELD HOUSE GLASS MUSEUM, STOURBRIDGE

<table>
<tr><td colspan="3">West Midland Map Reference: 2</td></tr>
<tr><td>Date started:
Unavailable</td><td rowspan="2">Type:
Purpose built extension</td><td rowspan="4">Architect/Designer/Team:
Brent Richards of Design
Antenna
Structural Engineers: Dewhurst Macfarlane
Contractor: I B Construction
Service Engineer: Robert Scott Associates</td></tr>
<tr><td>Date completed:
Unavailable</td></tr>
<tr><td>Date opened:
1994</td><td>Final build cost:
£60,000</td></tr>
<tr><td colspan="2">Managed by:
Dudley Metropolitan Borough Council</td></tr>
<tr><td colspan="3">Funding sources:
friends of Broadfield House</td></tr>
<tr><td colspan="2">Building use:
Glass museum and gallery entrance and shop</td><td>Total floor size:
63sq m</td></tr>
<tr><td colspan="3">Main external materials:
Glass heavily tinted and fritted to limit solar gain</td></tr>
<tr><td colspan="3">Main internal materials:
Glass and rendered external walls of existing building. Limestone floor.</td></tr>
<tr><td colspan="3">Visitor numbers:
2006 11,097
2007 8,880
2008 14,531
Renaissance West Midlands (2009)</td></tr>
</table>

Brief description:

Built on the site of an 18th century farm house the hot glass studio is based in the threshing barn adjacent to the main building signifying the past association to a rural setting. The original structure was the home of the Dudley family, local industrialists and farmers. The building became the property of the county borough of Dudley in 1966 and subsequently was used for a variety of purposes. The conversion of the house to the glass museum started in 1979 and the museum officially opened 2nd April 1980.

The all-glass pavilion was added in 1994 following the competition to design a new entrance pavilion. When first built it was believed to be the largest all glass structure in the world (11m x 5.7m x 3.5m high).the glass panels are supported on a triple laminated glass structural frame. It created an additional exhibition space, a new entrance and a shop. It also links the existing building to the glass making studio.

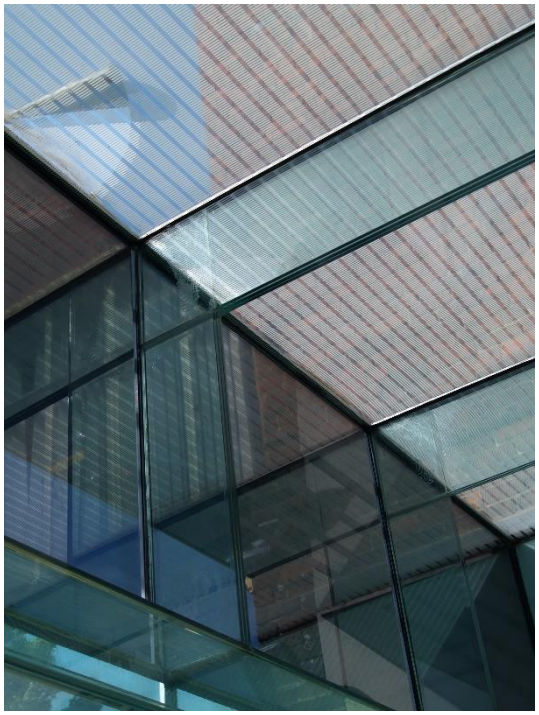
In 2009 the museum was threatened with closure but after an active supporters campaign it was reprieved. However following a successful bid for a European regional development fund the gallery will close at the end of September 2015.

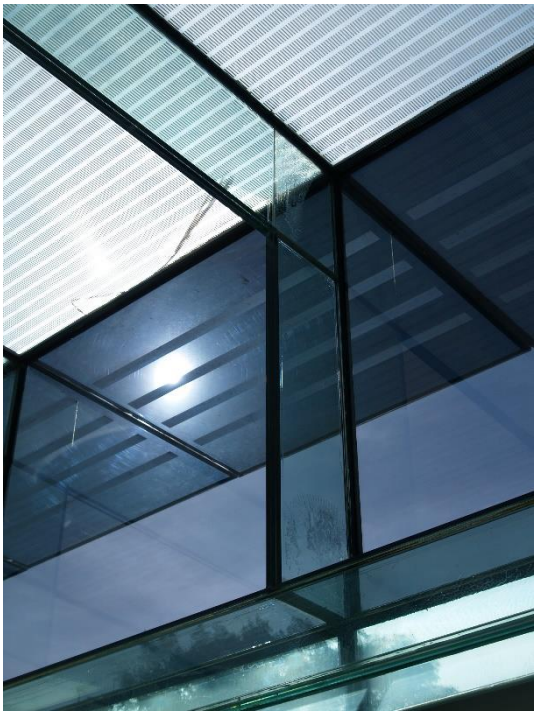
Bibliography:

Dudley metropolitan borough council (unknown) *A History of Broadfield House*. [online] [cited 27 September 2014]. Available from: <http://www.dudley.gov.uk/>

BBC Black Country (2009) *Broadfield House saved!* [online] BBC, 15 January 2009, [cited 27 September 2014]. Available from: <http://www.bbc.co.uk/blackcountry/content/articles/2009/01/15/broadfield_house_feature.shtml>

MIMOA (Unknown) *Broadfield House Glass Museum.* [online][cited 03/06/2015] <http://www.mimoa.eu/projects/United%20Kingdom/Kingswinford/Broadfield%20House%20Glass%20Museum>





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<https://www.static1.squarespace.com/static/53f48702e4b0cf690d33bd32/54db3922e4b031c18ccb384d/54db3930e4b0e0b2dc27816f/1423653168356/Braodfield-House-Glass-Museum_7.jpg>]

3:3 BILSTON CRAFT GALLERY, BILSTON

<table>
<tr><td colspan="3">West Midland Map Reference: 3</td></tr>
<tr><td>Date started:
Conversion of existing building</td><td>Type:
Former House/School converted to gallery use</td><td rowspan="4">Architect/Designer/Team:
Local Council. Details not available.</td></tr>
<tr><td>Date completed:
1937</td></tr>
<tr><td>Date opened:
As museum, art gallery, reading rooms and library 1937. Became Bilston Craft gallery 1999.</td><td>Final build cost:
Unavailable</td></tr>
<tr><td colspan="2">Managed by:
WAVE (Wolverhampton Borough Council)</td></tr>
<tr><td colspan="3">Funding sources:
Wolverhampton borough council</td></tr>
<tr><td colspan="2">Building use:
Craft gallery on ground floor.
Offices and public library above.</td><td>Total floor size:
Unavailable</td></tr>
<tr><td colspan="3">Main external materials:
Red brick with terracotta.</td></tr>
<tr><td colspan="3">Main internal materials:
Plaster/rendered walls</td></tr>
<tr><td colspan="3">Visitor numbers:
2006 14,651</td></tr>
</table>

2007 15,715

2008 14,084

Renaissance West Midlands (2009)

Brief description:

The craft gallery occupies a building which was originally built as a private dwelling, Brueton house, in 1905. Between 1918 and 1930 it was occupied by Bilston Girls School. In 1918 this was a private school but it was taken over by Staffordshire County Council in 1919. Bilston borough council then considered the idea of relocating the library from the town hall to the building and incorporating a museum and art gallery. The gift of £1000 and in the region of 100 paintings from a former resident of the area, Mr Williams, gave impetus to this idea and the combined library and gallery opened later that year.

The building has had fairly extensive additions and these are attributed to its time as a school with the larger room which is used as the library being remembered as a gymnasium.

Wolverhampton borough council has owned and been responsible for the running of the building and its facilities since the local government reorganisation of 1966. In the early 1990s the council relocated the exhibits held in all its museums and Bruton House was allocated craft exhibits. It was renamed the Bilston Craft Gallery in 1999 and recognised as a regional craft centre. In 2003 the gallery received funding allowing it to develop one of the larger galleries as the ‘Craftsense’ exhibition. This opened in 2005 and displays contemporary craft and historic items of industrial design and production from the region it also enabled the returned Bilston enamels collection.

The gallery also utilises the garden area to the rear of the building which is used to display craft and for local activities and events.

The house which is considered as arts and crafts design was listed in 2004. It has large bay windows to ground floor and 1st floor with some stained glass.
It shares it entrance with the library and access is via the main hallway and into rooms situated at the rear of the building. A gallery and gift shop area occupy the main room at the back of the house and run through to a large gallery area that was one of the earlier extensions.

Bibliography:

Wolverhampton arts and heritage (unknown) *WAVE-History*. Wolverhampton, UK: [cited 23 November 2024]. Available from: <http://www.wolverhamptonart.org.uk/about-bilston-craft-gallery/>

History Website (unknown) *Wolverhampton's Locally Listed Buildings Library and Craft Gallery Mount Pleasant, Bilston*. [online] [cited 23 November 2024]. Available from: <http://www.historywebsite.co.uk/listed/localist/bilstonCraftGallery.htm>

3:4 THE LIGHT HOUSE MEDIA CENTRE, WOLVERHAMPTON

<table>
<tr><td colspan="3">West Midland Map Reference: 4</td></tr>
<tr><td>Date started:
Not available</td><td>Type:
Re-Use of former Chubb Lock factory building</td><td rowspan="4">Architect/Designer/Team:
Robert Seager Design</td></tr>
<tr><td>Date completed:
Unavailable</td><td></td></tr>
<tr><td>Date opened:
16 March 1987</td><td>Final build cost:
Not available</td></tr>
<tr><td colspan="2">Managed by:
Light House</td></tr>
<tr><td colspan="3">Funding sources:
The Borough Council and the Midland Industrial Association</td></tr>
<tr><td colspan="2">Building use:
Cinema, Art gallery, Work shop space, Media centre.</td><td>Total floor size:
Not available</td></tr>
<tr><td colspan="3">Main external materials:
Brick industrial building with slate roof.</td></tr>
<tr><td colspan="3">Main internal materials:
Inner courtyard area has glass roof and Brick cobble floor.
Divided off areas have plaster finished walls.</td></tr>
<tr><td colspan="3">Visitor numbers:
Gallery contacted – unable to supply.</td></tr>
<tr><td colspan="3">Brief description:
Light House was founded in 1986, a year prior to moving to the former Chubb lock works. It was then based in Wolverhampton City art Gallery and was a joint project with the Wolverhampton Polytechnic (now the University of</td></tr>
</table>

Wolverhampton).

The building is a conversion of a grade II listed former lock factory. Parts of the current site are purpose built. It is entered through a courtyard to the main entrance doors which are part of the new build and comprises a reception area, a cinema and the new tower which reflects the style of the original one on the opposite corner. There is also the lock works cafe bar, exhibition and events areas, video and multimedia productions and an HD centre situated in the rest of the building. The reception area leads through to the inner covered court yard with the glass roof. Rooms and facilities radiate off of this utilising the original building. In 2014 the lighthouse lost its £90,000 arts council funding.

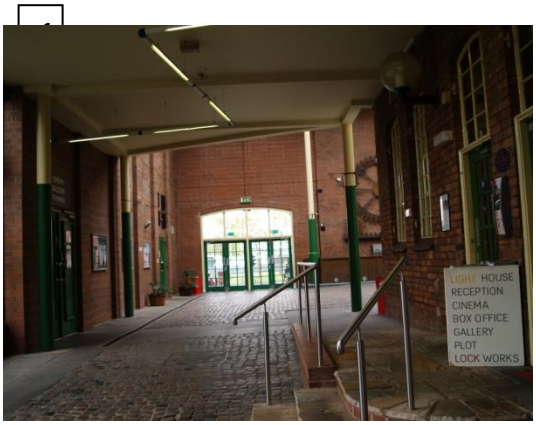
Bibliography:

Express and Star (2014) £90,000 funding axed for Wolverhampton Light House arts centre Express and Star [online] 6 January 2014 [cited 25/08/2015]. Available from: <http://www.expressandstar.com/news/2014/01/06/90000-funding-axed-for-wolverhampton-light-house-arts-centre/>

Wolverhampton Local History Society (no date) *Wolverhampton's listed buildings; the Chubb Building*. Wolverhampton, [cited 22/11/2009]. Available from: <http://www.localhistory.scit.wlv.ac.uk/listed/chub.htm>


CHUBB'S LOCK WORKS
CHUBB & SON'S LOCK & SAFE COMPANY LTD


THE CHUBB
BU LDINGS


LIGHT HOUSE
RECEPTION
CINEMA
BOX OFFICE
GALLERY
PLOT
LOCK WORKS


FOODCHAIN


LIGHT HOUSE
LOCK WORKS
EAT. DRINK. MEET. RELAX.

3:5 WOLVERHAMPTON POP ART GALLERY EXTENSION,

WOLVERHAMPTON ART GALLERY.

<table>
<tr><td colspan="3">West Midland Map Reference: 5</td></tr>
<tr><td>Date started:
2005</td><td>Type:
Purpose built extension to existing gallery</td><td rowspan="4">Architect/Designer/Team:
Purcell Miller Tritton
Contractor: William Sapcote
Structural Engineer: Whitbybird
Services Engineer: BDP</td></tr>
<tr><td>Date completed:
March 2007</td></tr>
<tr><td>Date opened:
2007</td><td>Final build cost:
£7.5 million</td></tr>
<tr><td colspan="2">Managed by:
Wolverhampton city council</td></tr>
<tr><td colspan="3">Funding sources:
Heritage Lottery Fund, Wolverhampton City Council, Advantage West Midlands</td></tr>
<tr><td colspan="2">Building use:
Art gallery</td><td>Total floor size:
1,500sq m</td></tr>
<tr><td colspan="3">Main external materials:
Glass, steel and terracotta.</td></tr>
<tr><td colspan="3">Main internal materials:
Plastered walls with wood floors. Glass in roof of double height entrance hall.</td></tr>
<tr><td colspan="3">Visitor numbers: (total gallery)
2006 65,838 (closed for building work part of the year)
2007 147,493
2008 158,796
Renaissance West Midlands (2009)</td></tr>
</table>

Brief description:

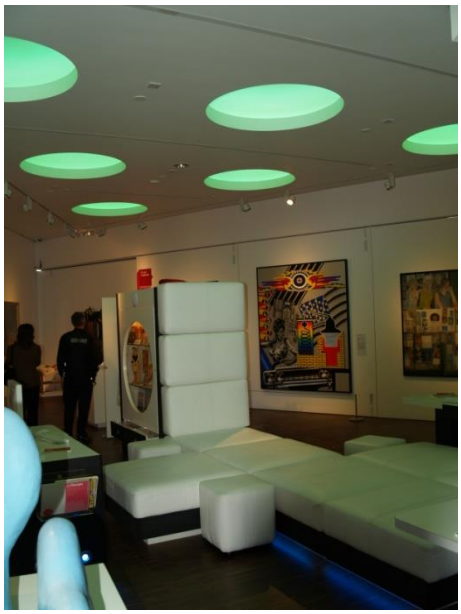
The new triangular shaped space created by this extension has a double height top-lit main entrance area at the rear of the original building which has an information desk and provides access on two levels linking the old and the new areas together. It is sited between the rear of the original gallery building and the rear of the old school of design. Further street access directly into the area is provided by the entrance adjacent to St Peters church. The new space accommodates triangular galleries on the ground and upper levels providing a home for the extensive pop art collection, a sculpture gallery and temporary exhibition space and also café space. On the ground floor a gallery shop can be accessed from both the new and old parts of the building.

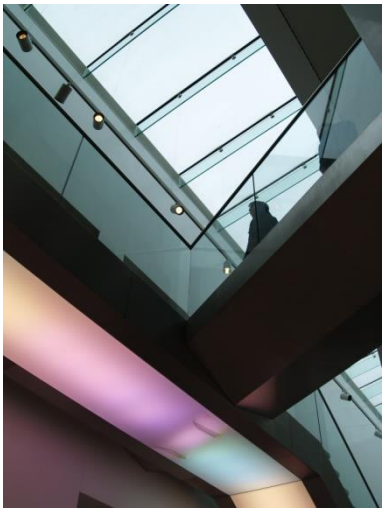
The extension was undertaken with the gallery repair, and conservation on the existing grade II* Victorian building designed by Julius Chatwin of Birmingham in 1884. The £7.5 million extension was part of the overall cost of £10.6 million.

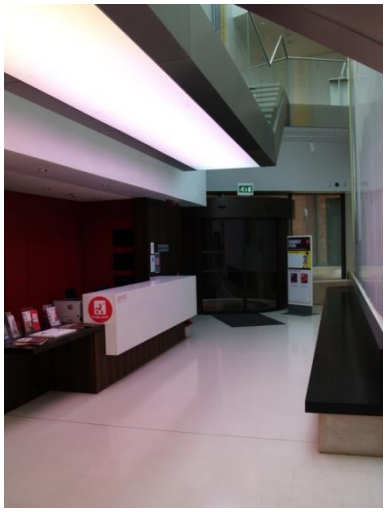
Bibliography:

Alexander, K. (2008) Wolverhampton Art Gallery by Purcell Miller Tritton. *Architects Journal* [online] 29 May 2008 [cited 7 March 2010]. Available from: http://www..architectsjournal.co.uk/1436428.article

Purcell (unknown) *Wolverhampton Art Gallery repair, conservation and contemporary extension.* [online] Purcell Miller Tritton, [cited 7 March 2010]. Available from: <http://www.purcelluk.com/our-projects/wolverhampton-art-gallery>







[Floor plan available: Wolverhampton Art Gallery (unknown) *Activity trail.* Wolverhampton. Wolverhampton City Council.]

Appendix 4

LOCATION MAP OF RESEARCHED MUSEUMS AND GALLERIES IN ENGLAND

Appendix 5

GAZETTEER OF MUSEUMS AND ART GALLERIES ENGLAND

Floor plans are included where available. All photos are authors own.

5:1 NOTTINGHAM CONTEMPORARY, NOTTINGHAM

<table>
<tr><td colspan="3">England Map Reference: 1</td></tr>
<tr><td>Date started:
January 2007</td><td>Type:
Purpose built</td><td rowspan="4">Architect/Designer/Team:
Caruso St John
Structural Engineers: Arup and Elliot Wood Partnership
Services Engineers: Arup
Contractor: ROK/SOL Construction
Project manager: Mouchel, Jackson Coles</td></tr>
<tr><td>Date completed:
September 2009</td><td></td></tr>
<tr><td>Date opened:
November 2009</td><td>Final build cost:
£12.3 million</td></tr>
<tr><td colspan="2">Managed by:
Nottingham City Council</td></tr>
<tr><td colspan="3">Funding sources:
Arts Council, England. Nottingham City Council. East Midlands Development Agency, European Regional Development Fund</td></tr>
<tr><td colspan="2">Building use:
Arts and Culture</td><td>Total floor size:
3,400sq m</td></tr>
<tr><td colspan="3">Main external materials:
Brass. Green dyed Concrete. Exposed concrete. Lace patterns set into some of the pre-cast concrete cladding, others panels have lace pattern as edging referencing area’s history of lace industry. Roof structure above main entrance framed in steel (a more economical alternative to long-spanning concrete).</td></tr>
<tr><td colspan="3">Main internal materials:
Polished concrete floors. Concrete wall surfaces in access areas .Painted surfaces in galleries. Exposed services in many areas.</td></tr>
<tr><td colspan="3">Visitor numbers:
2015 600 visits per day average</td></tr>
</table>

2016 1000 visits per day average

Information supplied by Nottingham Contemporary Art Gallery.

Brief description:

The building is split level due to its location on a hill. The main entrance is at the upper level through glass doors. With a shop and reception area located in the main foyer. The building contains four galleries which have independently controllable environment systems so that they can be operated according to the needs of the exhibits. These are arranged around the reception area. Stairs lead down to the two lower floors (the site drops by 13m) and have large picture windows located on the half landings offering views across the surrounding city. The cafe is located in the lower level with doors opening out onto a sheltered external eating area. It has a 1950's retro theme designed by Mathew Brannon. The double height performance space is also located in the lower level and has exposed 160cm concrete beams which provide support for large exhibits in the gallery space above. The building is designed to make use of natural light and utilises double glazed coffered skylights. The external double glazed windows are recessed in the thick walls to provide shade. The glazing is designed to control heat loss in the winter whilst limiting solar gain in the summer.
Whilst the upper (ground) floor spaces are designed for the exhibition of art and the lower level for performance the building's design and the environmental controls allows this to be interchangeable.

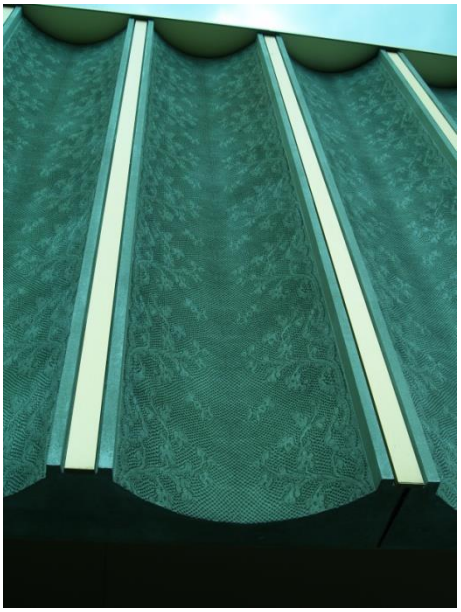
Bibliography:

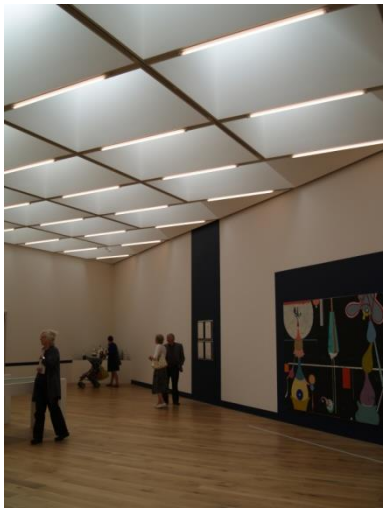
Architects Journal (2009) Nottingham Contemporary art gallery: Caruso St John. *Architects Journal* [online] [cited 02/06/12]. Available from: <http://m.architectsjournal.co.uk/5210818.article>

Architects Journal (2009) Nottingham Contemporary, Caruso St John, Nottingham. *Architects Journal* [online] [cited 02/06/12] Available from: <http://www.ajbuildingslibrary.co.uk/projects/display/id/220>

Moore, R. (2010) Nottingham Contemporary by Caruso St John Architects, Nottingham, UK. *Architectural Review* [online] [cited 06/06/2015]. Available from: <http://www.architectural-review.com/buildings/nottingham-contempory-by-caruso-st-john-nottingham-uk>

Long, K. (2009) Nottingham contemporary Art Gallery by Caruso St John Architects. *Architects Journal* [online] 12 November 2009 [cited 12/09/2012] Available from: <http://www.architectsjournal.co.uk/news/daily-news/nottingham-contemporary-art-gallery-by-caruso-st-john-architects/5210778.article>





[Floor plan available:
<http://www.nottinghamcontemporary.org/sites/all/themes/defacto/download/NC-floorplan-colour.pdf>]

5:2 FIRSTSITE ART GALLERY, COLCHESTER, ESSEX

<table>
<tr><td colspan="3">England Map Reference: 2</td></tr>
<tr><td>Date started:
2005</td><td>Type:
Purpose built</td><td rowspan="4">Architect/Designer/Team:
Rafael Vinoly
Engineers: AKT11
Original Contractor: Banner
Contractor: Mace and Jackson Coles
Original Project manager: Turner and Townsend
Landscape Consultant: Kinnear Landscape Architects</td></tr>
<tr><td>Date completed:
2011</td><td rowspan="2"></td></tr>
<tr><td>Date opened:
September 2011
(Scheduled opening: 2008)</td><td>Final build cost:
£28.2 million
(Original Budget: £18 million)</td></tr>
<tr><td colspan="2">Managed by:
Colchester Borough Council</td></tr>
<tr><td colspan="3">Funding sources:
Arts Council England, Colchester Borough Council and Essex County Council.</td></tr>
<tr><td colspan="2">Building use:
Art gallery</td><td>Total floor size:
3,800sq m</td></tr>
<tr><td colspan="3">Main external materials:
Clad entirely in standing-seam strips of TECU Gold
Steel frame
Raised timber terrace to rear.
Glass front facade.</td></tr>
<tr><td colspan="3">Main internal materials:
Dry lined walls and wood floors.</td></tr>
<tr><td colspan="3">Visitor numbers:
Gallery contacted – unable to supply.</td></tr>
</table>

Brief description:

The building provides a home for Firstsite, an established visual arts group. It is designed as a single story crescent shape which mirrors the regency garden shape adjacent to it. It is sited on an ancient scheduled ancient monument site, and this caused delays at the initial build stages. The building sits on a ring beam which is supported at each end and has a curved roof. Internally many of the walls also slope which makes the visitor very aware of very three dimensional experience.

Rafael Vinoly proposed the building as “a pavilion in the park” and the outside decked area, raised above the grass and accessed from the restaurant suggests this idea.

Internally the building comprises galleries for international exhibitions and works from the University of Essex’s collection of Latin American art, learning spaces, a restaurant and a 190-seat auditorium. There is a glass floor panel set into the floor to allow viewing of the Berryfield Mosaic.

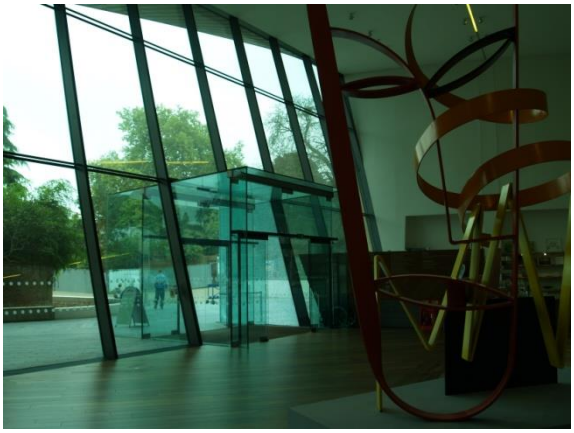
Entrance to the building is through the glass doors and the circulation directs down to the restaurant. To exit one retraces this route.

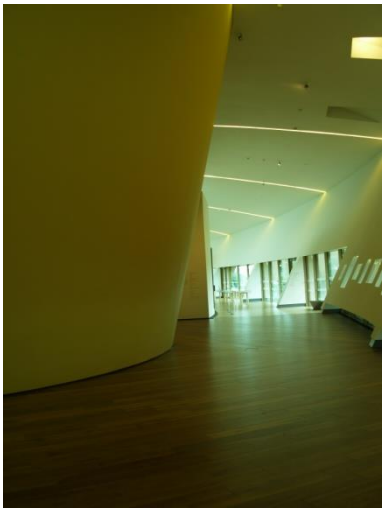
Bibliography:

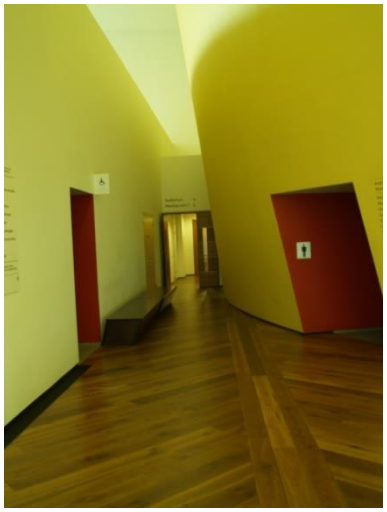
Olcayto, R. (2011) Firstsite Colchester, Essex, by Rafael Vinoly Gold Rush. *Architects Journal* [online] 13 October 2011 [cited 2 June 2014]. Available from: <http.//www.architectsjournal.co.uk/8621102>

More, R. (2011) Firstsite – review. *The Guardian* [online]. 17 September 2011 [cited 3 June 2014]. Available from: <http://www.theguardian.com/artanddesign/2011/sep/17/rafael-vinoly-firstsite-

colchester-review>







5:3 TURNER CONTEMPORARY, MARGATE, KENT

<table>
<tr><td colspan="3">England Map Reference: 3</td></tr>
<tr><td>Date started:
December 2008</td><td>Type:
Purpose Built</td><td rowspan="4">Architect/Designer/Team:
David Chipperfield Architects
Engineers: Adams Kara Taylor + Arup
Contractor: R Durtnell and Sons
Project manager:</td></tr>
<tr><td>Date completed:
April 2011</td><td rowspan="2"></td></tr>
<tr><td>Date opened:
April 2011</td><td>Final build cost:
£17.4 million</td></tr>
<tr><td colspan="2">Managed by:
Kent County Council/Turner Contemporary</td></tr>
<tr><td colspan="3">Funding sources:
Kent County Council, Arts Council England, South East England Development Agency and Turner Contemporary Art Trust</td></tr>
<tr><td colspan="2">Building use:
Art gallery</td><td>Total floor size:
3,100sq m</td></tr>
<tr><td colspan="3">Main external materials:
Concrete
1” thick white opaque Glass</td></tr>
<tr><td colspan="3">Main internal materials:
Rendered walls</td></tr>
<tr><td colspan="3">Visitor numbers:
Gallery contacted – no response.</td></tr>
<tr><td colspan="3">Brief description:
The gallery building, situated on the sea front is raised on a plinth in order to offer protection from the storms and the salt water. The opaque glass panels used on the facades are designed to also resist the elements whilst reflecting the</td></tr>
</table>

natural light; a homage to J.M.W.Turner's painting technique. It consists of six north facing rectangular sections which interlock to form the whole. Each of the six sections has two floors and a roof pitched at 20 degrees to make the best use of the natural light. The angle of the roofs is also designed to reference the costal vernacular.

The entrance hall is double height and has a north facing (sea ward) window that extends top to bottom. The events spaces, also located on the ground floor and the first floor Clore Studio (for use by groups and schools) also have large north aspect windows.

There are three north facing environmentally controlled galleries on the first floor which utilise the north facing light provided through the roofs angle and skylights; with the provision of additional electric lighting located within the skylights. The balcony, access from the first floor, cantilevers out above the ground floor gallery area.

On the southern side of the building on the ground floor the cafe and shop have windows that look out over the town, as a device to connect the building to its urban situation. The building has a lighting system controlled by dimmer switches so that it can be turned up gradually as natural light conditions demand.

Bibliography:

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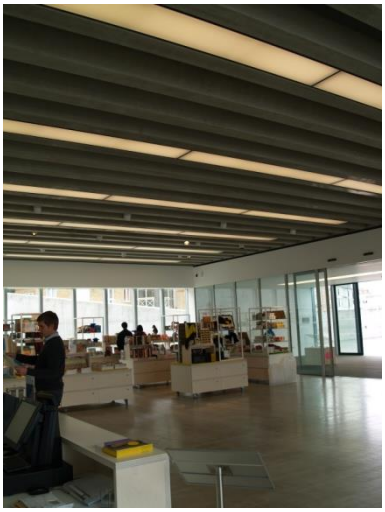
Wood, J. (2010) Contemporary History In The Making May 2010. [online] [cited 8 August 2014]. Available from:

<https://www.turnercontemporary.org/media/documents/James%20Wood%20essay%20Contemporary%20History%20in%20the%20Making.pdf>

Turner contemporary (unknown) *Turner contemporary, about, gallery*. [online] [cited 8 August 2014]. Available from: <https://www.turnercontemporary.org/about/gallery>


1980s
1990s
2000s



[Floor plan available:
<https://www.turnercontemporary.org/media/documents/David%20Chipperfield%20Public%20Presentation%20at%20The%20Thearter%20Royal%20.pdf>]

5:4 TATE MODERN, BANKSIDE, LONDON

<table>
<tr><td colspan="3">England Map Reference: 4</td></tr>
<tr><td>Date started:
1997</td><td>Type:
Re-use of former power station</td><td rowspan="4">Architect/Designer/Team:
Hertzog and De Meuron
Contruction Manager: Schal (a division of Carillion PLC)</td></tr>
<tr><td>Date completed:
January 2000</td><td></td></tr>
<tr><td>Date opened:
May 2000</td><td>Final build cost:
134 Million</td></tr>
<tr><td colspan="2">Managed by:
Tate</td></tr>
<tr><td colspan="3">Funding sources:
Millennium Commision, the English Partnerships Regeneration Agency (London), Arts Council England, Southwark Council.</td></tr>
<tr><td colspan="2">Building use:
Art Gallery</td><td>Total floor size:
Not available</td></tr>
<tr><td colspan="3">Main external materials:
Brick over steel frame</td></tr>
<tr><td colspan="3">Main internal materials:
Raw concrete in turbine hall. Finished concrete in galleries and other areas.</td></tr>
<tr><td colspan="3">Visitor numbers:
2010/2011 5,035,010
2011/2012 4,766.209
2012/2013 5,537,872
2013/2014 4,805,768
2014/2015 5,702,374
Woods (2016)</td></tr>
</table>

Brief description:

The former power station designed, in two phases 1947 and 1963, by Sir Giles Gilbert Scott was converted by Hertzog and De Meuron. The building consisted of the turbine hall, a boiler house and the central chimney. Since 1981 it had only been used as a sub-station.

The architects retained the original building structure, using the former boiler houses to contain the circulation concourses and the galleries. The main architectural intervention was the installation of the 'light beam' a glazed structure at roof level that allows natural light to the upper area of the gallery during daylight then uses artificial light at night to illuminate the sky. This structure runs the entire length of the building. The turbine hall which measures 152m long and 35m high is a focal point of the gallery and is used for the annual Unilever exhibitions. Balconied walkways extend along the length of the turbine hall and give access to a series of gallery spaces used for permanent and temporary exhibitions. On the ground floor there are two entrances with the shop, the book shop and the café area in close proximity. On the top level the restaurant offers further dining facilities.

In 2009 Herzog and De Meuron and Tate started work on converting the former power stations oil tanks to extend the gallery spaces and to include additional visitor facilities. The conversion cost £215 million and opened to the public in 2012.

Bibliography:

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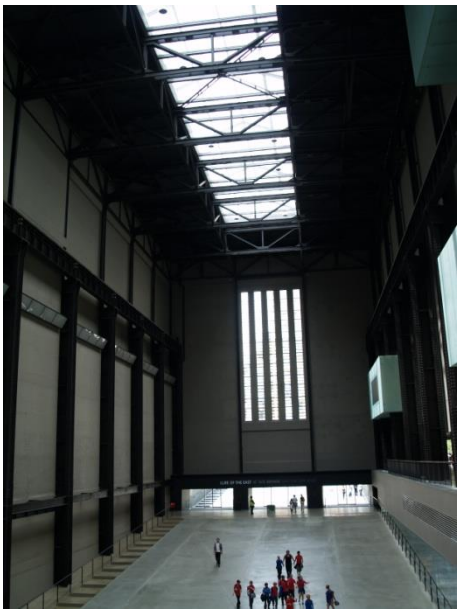
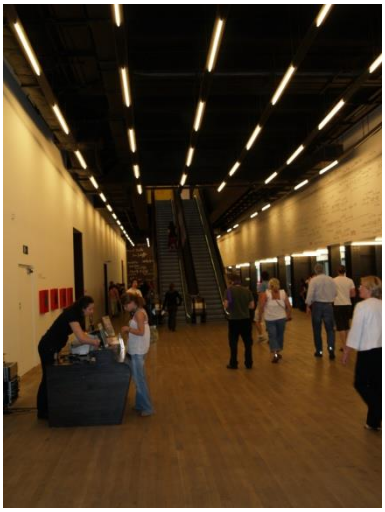
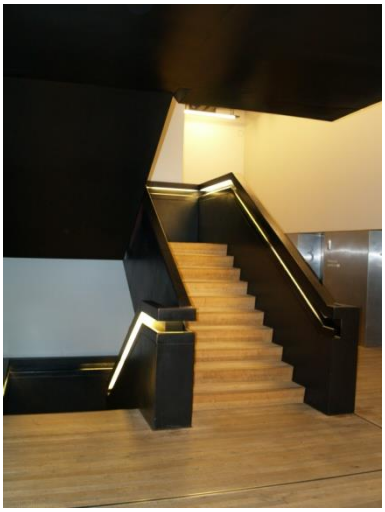
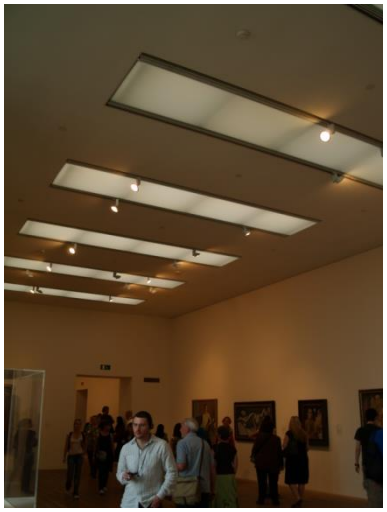
Tate (2005) *Constructing Tate Modern* London, Tate January 2005 [cited 17/06/2012]. Available from: <http://www.tate.org.uk/about/projects/constructing-tate-modern>









[Floor plan available: Burton, J. (2006) *Tate Modern guide*. UK: Tate Publishing.

5:5 DE LA WARR PAVILION, BEXHILL-ON-SEA, SUSSEX.

<table>
<tr><td colspan="3">England Map Reference: 5</td></tr>
<tr><td>Date started:
2003</td><td rowspan="2">Type:
Re-use of existing seaside pavilion/arts venue</td><td rowspan="3">Architect/Designer/Team:
Adam Brown – Architect for John Mcaslan and Partners
Structural Engineer: Tom Schollar (J Samuelly and Partners)
Service Engineer: Martin Taylor (RYBKA)
Quantity Surveyor: Paul Roddy (Maynard, Mortimer and Gibbons)</td></tr>
<tr><td>Date completed:
2005</td></tr>
<tr><td>Date opened:
October 2005</td><td>Final build cost:
£8 million (Original Budget: £7 million)</td></tr>
<tr><td colspan="2">Managed by:
De La Warr Pavilion Trust</td></tr>
<tr><td colspan="3">Funding sources:
Arts Council England, The Heritage Lottery Fund, Southern and South East Arts, Rother District Council.</td></tr>
<tr><td colspan="2">Building use:
Arts and cultural entertainment</td><td>Total floor size:
Not available</td></tr>
<tr><td colspan="3">Main external materials:
Concrete and steel. Glass.</td></tr>
<tr><td colspan="3">Main internal materials:
Plaster walls.</td></tr>
<tr><td colspan="3">Visitor numbers:
2011-2012 280,000
2012-2013 300,000
2013-2014 350,000</td></tr>
</table>

2014-2015 390,000 2015-2016 430,000 Information supplied by De La Warr Pavilion. Figures are for complete building.
Brief description: The original building designed by Erich Mendelsohn and Serge Chermayeff was built in 1934-1935 and is Grade One listed. It was built as a facility for the local people to provide entertainment and culture. The original build cost £80,000. It was constructed using a welded steel frame (the first of its kind in the UK) with concrete walls, cantilevered balconies and large glass windows. Inside it had cream and pastel coloured walls, an Edward Wadsworth mural in the restaurant and Alvar Aalto moulded ply wood chairs (some of which were found in storage areas during the re-fit).The pavilion suffered from a lack of consistent and sensitive maintenance until 1998 when the original trust were formed and a campaign was started for the buildings conservation. Troughton Mcaslan were appointed in 1990 to start the planning for the long term conservation of the building with some work being undertaken as funds became available. In 2000 the De La Warr Pavilion Charitable Trust was established and the refurbishment plans were put into place following successful funding bids. The final and main phase of refurbishment was undertaken between 2003 and 2005 and included the restaurant and bar, a live performance space, rehearsal facilities, the 1000 seater auditorium and a new gallery for contemporary art. The open-air top deck of the building was also reinstated, after having been closed many years due to the lack of fire exits. Ceiling heights in main rooms have been lowered to the original specification (these had been raised in the 1960s). The ground floor terraces have been reinstated and the new movable bandstand by Niall McLaughlin Architects, made from steel, plywood and fibreglass has been

installed.

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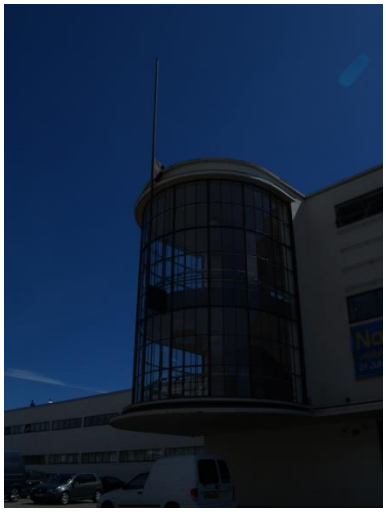

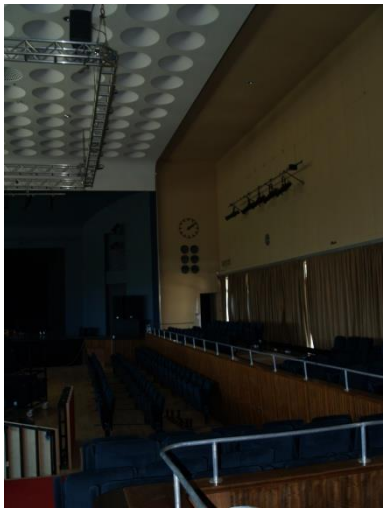


Gallery 1

5:6 TATE, LIVERPOOL

<table>
<tr><td colspan="3">England Map Reference: 6</td></tr>
<tr><td>Date started:
Not available</td><td>Type:
Re-use of dock side warehouse building</td><td rowspan="4">Architect/Designer/Team:
James Stirling</td></tr>
<tr><td>Date completed:
1988</td></tr>
<tr><td>Date opened:
May 1988</td><td>Final build cost:
Not available</td></tr>
<tr><td colspan="2">Managed by:
The Merseyside Development Corporation</td></tr>
<tr><td colspan="3">Funding sources:
Merseyside Redevelopment Scheme and private sources.</td></tr>
<tr><td colspan="2">Building use:
Art gallery</td><td>Total floor size:
Not available</td></tr>
<tr><td colspan="3">Main external materials:
Original brick. Cast iron Doric columns</td></tr>
<tr><td colspan="3">Main internal materials:
Rendered walls</td></tr>
<tr><td colspan="3">Visitor numbers:
2010/2011 606,259
2011/2012 606,323
2012/2013 613,911
2013/2014 569,238
2014/2015 597,768
Woods (2016)</td></tr>
</table>

Brief description:

The grade one derelict warehouse on the Albert Dock designed by Jesse Hartley in 1840 was converted for use as the Tate of the north. The docks were listed grade one in 1952. The areas rejuvenation followed the Maritime Museum leasing a warehouse and bars and restaurants opening in the area. Stirling's design left the exterior of the building largely unaltered with its exposed brickwork; the cast iron Doric columns are painted red and the reception doors were painted orange. The interior was divided up into the entrance foyer and a number of areas designed for the display of modern art, as well as a cafe, a bookshop and administration areas.

The gallery underwent a further refurbishment in 1998 by Michael Wilford and Partners Ltd when the top floor space was used to accommodate further educational spaces, temporary exhibition spaces, a sculpture gallery and an auditorium. In 2007 Arca Architects refurbished the foyer area, including a new timber reception desk with an orange fascia referencing the colours of the original conversion design. They also added the 'Lightgate', a series of shifting light patterns that are visible from the other side of the dock as a signpost to potential visitors.

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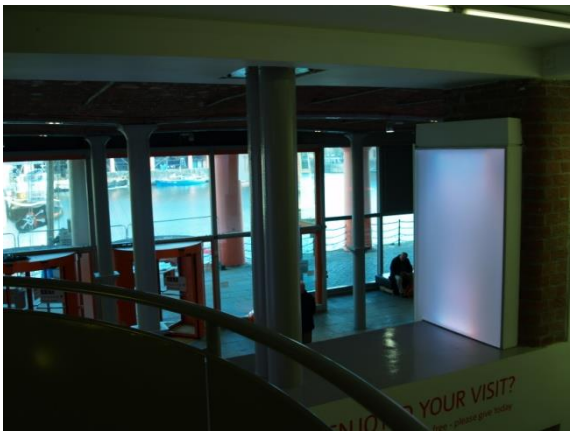
Taylor, K. (2012) Tate Liverpool - a modern glory of the north. *The Guardian* 13 September 2012 [cited 23 June 2015]. Available from: <http://www.theguardian.com/uk/the-northerner/2012/sep/13/tate-liverpool-biennial>

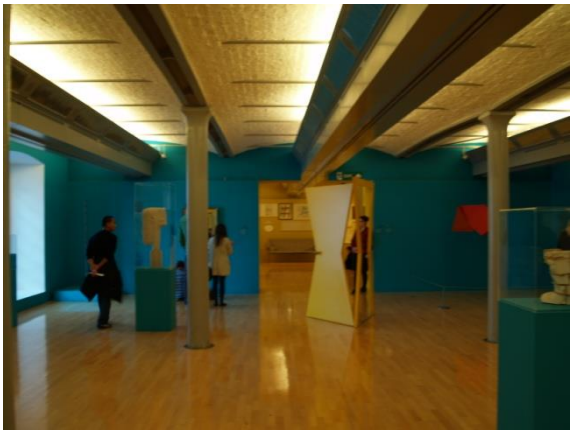
Arca (unknown) *Tate Liverpool*. [online] [cited 21/06/2015]. Available from: <http://arca.co.uk/projects/tate-liverpool/>

Wilford, M. (unknown) *Tate Liverpool.* [online] [cited 22 June 2015]. Available from: <http://www.michaelwilford.com/tate.htm>

Kimmelman, M. (1989) From Liverpool's decay, A New Tate Gallery Rises. *New York Times* [online] 23 April 1989 [cited 22 June 2015]. Available from: <http://www.nytimes.com/1989/04/23/arts/from-liverpool-s-decay-a-new-tate-gallery-rises.html>


TATE


YOUR VISIT?



[Floor plan available: <http://www.tate.org.uk/download/file/fid/41197>]

5:7 THE LOWRY, MANCHESTER

<table>
<tr><td colspan="3">England Map Reference: 7</td></tr>
<tr><td>Date started:
April 1997</td><td>Type:
Purpose built</td><td rowspan="4">Architect/Designer/Team:
Michael Wilford and Partners
Quantity Surveyor: Davis Langdon and Everest
Structural, Mechanical and Electrical Engineer: Buro Happold
Project Manager: Gleeds Management Services
Contractor: Bovis Construction</td></tr>
<tr><td>Date completed:
April 2000</td><td></td></tr>
<tr><td>Date opened:
2000</td><td>Final build cost:
£64 million</td></tr>
<tr><td colspan="2">Managed by:
The Lowry Trust and Salford City Council</td></tr>
<tr><td colspan="3">Funding sources:
Arts Council of England, Millennium Commission, Heritage Lottery Fund, European Regional Development Fund, English Partnerships, Salford City Council, Trafford Park Development Corporation, EDS</td></tr>
<tr><td colspan="2">Building use:
Arts and culture</td><td>Total floor size:
23,350sq m</td></tr>
<tr><td colspan="3">Main external materials:
Glazed facade, Laminated glass. Reinforced concrete structure. Precast concrete. Stainless steel. Steel cladding.</td></tr>
<tr><td colspan="3">Main internal materials:
Not available</td></tr>
<tr><td colspan="3">Visitor numbers:
Gallery contacted – no response.</td></tr>
</table>

Brief description:

Built as part of the regeneration of the Salford Quays The Lowry is intended to form a focal point for the community and this is the reason for its transparency of design. The materials used for the construction and finishes were chosen for their durability in order to attain longevity of use. The main entrance is situated on a public square adjacent to the bridge which links the two sides of the canal and on the opposite bank provides pedestrian access to the Imperial War Museum, North. The main public areas are light and brightly coloured which contrasts with the simplicity of the galleries and the darker theatre areas. The external surfaces of the theatre and the fly tower are clad in stainless steel enabling the reflection of the sky during daylight hours and the projection of art works at night.

On the ground floor a promenade, encased in glass to afford external views, encircles the building giving access to the Lyric theatre and the courtyard theatre as well as the Lowry restaurant and the terrace cafe and bar which opens out onto a raised platform external area. On the opposite side of the building at ground floor level are shops and cafes. Escalators and curving stairs lead up to the upper levels and access to a gallery for the permanent Lowry collection, galleries for touring exhibits, the ‘Artworks’ interactive children gallery, rehearsal rooms, the circle bar, and hospitality suites. The upper area provides views down through the building.

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Architects Journal (2000) The Lowry, Michael Wilford and Partners, Salford 2000. *Architects Journal* [online] [cited 5 July 2011]. Available from: <http://www.ajbuildingslibrary.co.uk/projects/display/id/2287>

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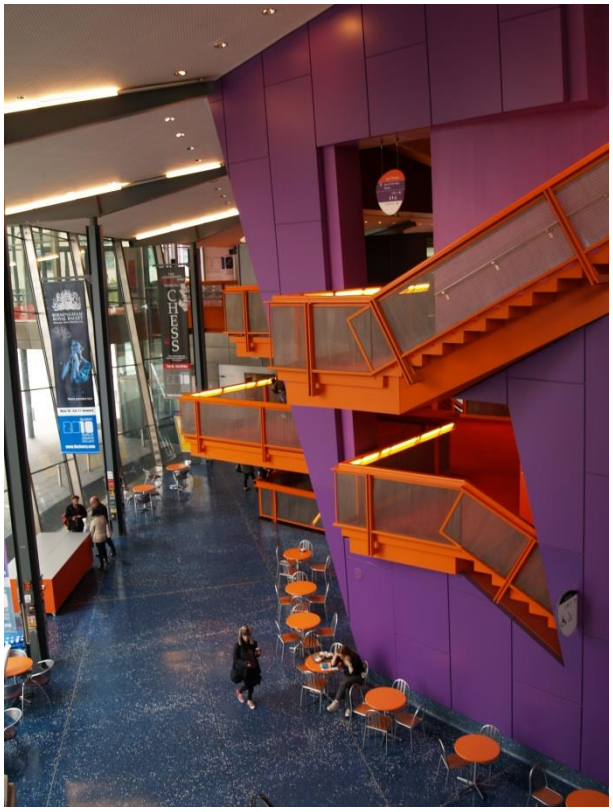
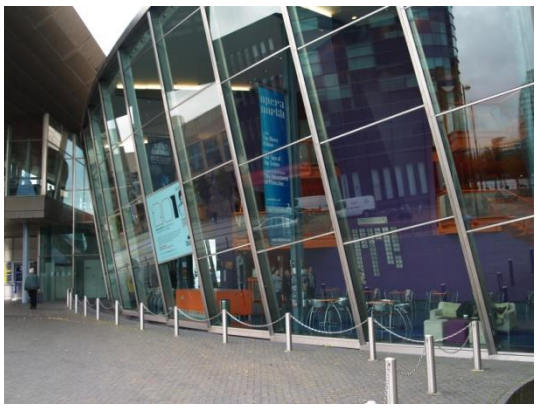
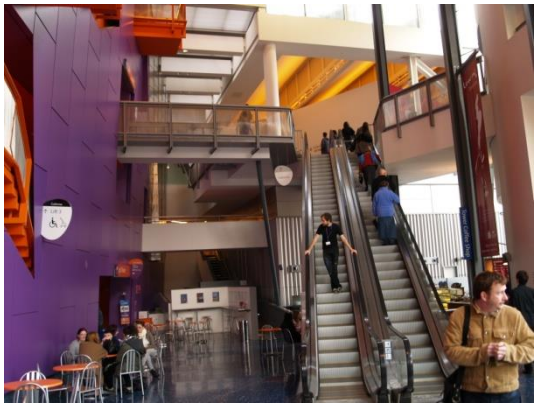





Lowry Shop




6,000,000 tons
350 tons
SALFORD
QUAYS

5:8 IMPERIAL WAR MUSEUM OF THE NORTH, MANCHESTER

<table>
<tr><td colspan="3">England Map Reference: 8</td></tr>
<tr><td>Date started:
January 2000</td><td>Type:
Purpose built</td><td rowspan="4">Architect/Designer/Team:
Architect: Studio Daniel Libeskind
Engineers: Arup
Contractor: Sir Robert McAlpine
Project manager: Gardiner and Theobald</td></tr>
<tr><td>Date completed:
December 2001</td><td></td></tr>
<tr><td>Date opened:
July 2002</td><td>Final build cost:
£30 million
(Original Budget £40 million)</td></tr>
<tr><td colspan="2">Managed by:
Imperial War Museum North in partnership with the Imperial War Museum London</td></tr>
<tr><td colspan="3">Funding sources:
Peel Holdings, European Development Fund, English Partnerships North/West Development Agency and the Trafford Metropolitan Borough Council</td></tr>
<tr><td colspan="2">Building use:
Museum</td><td>Total floor size:
6,500sq m</td></tr>
<tr><td colspan="3">Main external materials:
Exposed steel frame
Aluminium-clad and rendered facade</td></tr>
<tr><td colspan="3">Main internal materials:
Rendered walls, exposed steel open to the elements on the air shard tower</td></tr>
<tr><td colspan="3">Visitor numbers:
2010/2011 241,586
2011/2012 334,935</td></tr>
</table>

2012/2013	313,923
2013/2014	338,591
2014/2015	393,861

Woods (2016)

Brief description:

The building is made up of three joined sections, the Earth Shard, the Air Shard and the Water Shard. It is designed to be symbolic of the destruction of war, that the planet can be shattered by its effects, and represents the battles on the land, in the air and at sea

The museum is accessed through the Air Shard which at this point is open to the elements. The route through winds and the entrance door is small, unlike the typical large open museum entrance. The Air Shard contains a 56m concrete tower which whilst being straight appears to be leaning, an optical illusion and warning of the disorientating elements to come. It also contains observation platform accessed via a mesh floored walkway and educational spaces. The Earth Shard contains the large museum spaces for display. The Water Shard, comprises a viewing platform that offers views out over the Manchester ship canal through porthole type windows referencing the areas cargo history, with a restaurant, performance space, cafe and deck.

In the Earth Shard the design continues to reference the effects of war. The floor level drops by approximately eight feet to emulate the curvature of the earth. Sloping floors, sharp angles and leaning walls in conjunction with spaces of large volume, temperature changes and the absence of any natural light are used to unsettle and disorientate the visitor and suggest an affinity to the exhibition material. The layout and navigation of the building are dictated by its curving shape and reinforces the confusion of battle.

Bibliography:

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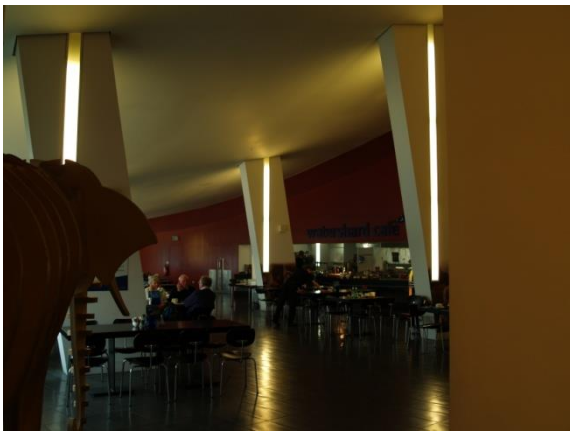

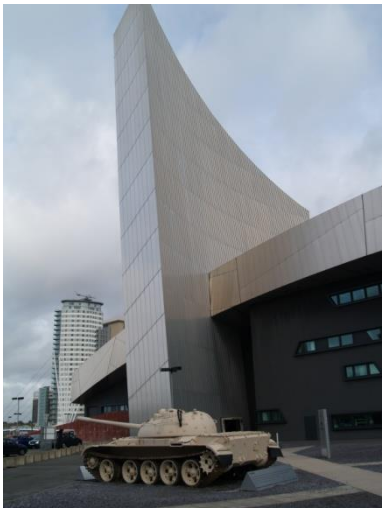

[Floor plan available: <http://www.iwm.org/stes/default.files.public-document/IWM_NORTH_FLOOR_PLAN.pdf>]

Appendix 6

INTERVIEW MATERIAL

6:1 INTERVIEW SCHEDULE

Interview	Date	Location of interview
1	24/03/2009	Birmingham
2	03/09/2009	Worcester
3	12/03/2008	Wolverhampton
4	11/09/2009	Birmingham
5	22/03/2008	Wolverhampton
6	26/06/2009	London
7	05/09/2009	Worcester
8	04/09/2009	Worcester
9	11/04/2009	London
10	25/04/2009	London
11	29/04/2009	Wolverhampton
12	04/03/2009	London
13	16/04/2009	Ironbridge
14	29/07/2009	Glasgow
15	04/08/2009	Shrewsbury
16	08/08/2009	Worcester
17	03/09/2009	London
18	04/09/2009	London
19	16/09/2009	Bilston

6:2 INTERVIEW PROMPTS

	Prompt	Rational	Relationship to question
1	Should buildings for art, design and visual media be “Landmark” buildings? An example of this genre would be the ‘Guggenheim’ Bilbao.	Is some architecture based on financial incentive i.e. grants rather than what the community needs, Does the kudos of some buildings take priority over form and function? Are “landmark” buildings an indication of the demise of the art gallery etc: genre of building as suggested by Cochrane (2000) The New York Guggenheim was considered a turning point in the design of this type of building (Montaner 2003; Powers 2007; Gurian 2005; Russel 1999)	Political and economic factors. Changing cultural context. Effects of tourism and economic regeneration. Design and function Heritage Lottery Fund (HLF) - existence value.

2	How do the buildings used for art, design and visual media affect those who use them and is there enough consideration of this in their design, planning and management?	Do they take note or is it more of a sub-conscious effect? Is this an individual building issue or more of collective point? (Would not liking an individual building cause more or less opposition than a building that was considered out of context to location?) This could also relate to the recent debate between Prince Charles and other architectural commentators.	Social context. Design, function and longevity. HLF- symbolic and aesthetic value.
3	Is more public awareness/consultation needed and how can you promote this?	Does this help to maximise inclusivity of the community in terms of post build usage?	Social and cultural context. Longevity of use. HLF- use value.

4	Do the buildings in the Black Country have a regional identity in relation to other areas in the UK?	Are most cities now developing an ambiguous identity based on idea of hosting an event or having a landmark building?	Design and relationship to surroundings. HLF- historic and symbolic value.
5	What are the implications of a built regional identity?	How does this affect the public perception of an area, both at the local and national level	Social and cultural context. Existence and historic value.
6	How do you think the arts provision in the Black Country is developing compared to other areas?	Pre-World War II Wolverhampton development - a town influenced by industries and key public figures. Wolverhampton did not suffer large scale structural damage in blitz which, post war coupled with shortages of materials etc. meant that compared to other similar towns' expansion and modernisation was slow.	Social, cultural and economic context.

7	Are there factors specific to art, design and visual media buildings that could be considered during the design process which would accommodate the flexibility needed for the future usage and facilitate longevity?	How do you maintain the standard of design aesthetic and functionality and move forward. Many prefer traditional style of environment and are prejudice because of this, how do you re-educate the public. Also the need to predict future needs of an individual building to maintain its usefulness	Longevity of use. Functionality.
8	The Future City centre regeneration embodies the ideal of the town being a public space. Do you consider that the position of buildings for art, design and visual media within the city centre can contribute to and benefit from this?	Commercial pressures mean that in many instances public buildings and areas are controlled by public sources, e.g. security, this can result in uncomfortable or no go areas rather than general resources for the public.	Social and cultural context.

9	In many formerly industrialised towns the areas are being redeveloped and divided into “quarters”. Do you think that it is possible to maintain a town/cities cohesion or does this create segregated areas?	May not be able to judge this fairly in some areas as too recent to be able to assess the after effects within the timescale of the research. Example would be the Jewellery Quarter development - industry then homes introduced resulting in some industry having to leave and more homes coming in. Also ‘us and them’ discrimination where people see specified areas in the same way as some may perceive arts centres, galleries etc. as the preserve of the upper/academic class.	Social, cultural and economic context. Design of these buildings in the context of the city.
10	Is an areas background and vernacular style an important consideration when a building is designed?	There are arguments for and against including the view that new styles mark a natural progression and a built historical record.	Historical context.

11	Do you think that the public's opinion and perception of a building influences and affects its use?	Could be compared to extensive consultation as used by 'The New Gallery' Walsall.	Social context.
12	Do you feel that there is still a class perception that applies to this genre of building?	Galleries and museums originate from the bourgeoisie class, as did education. Post 1850 access was made more available to all but the arts have always been viewed with trepidation by many from the lower sectors of society.	Social and cultural context.
13	Access for all. How can buildings be designed so that they encourage the integration of the local community?	Historical context of development of these buildings.	Social, cultural and economic context.
14	Many funding bodies such as the HLF use a set of criteria as guidelines to determine credibility. What factors would	Are a set of guides considered feasible and of worth? What would informed individuals consider important for inclusion.	Functional longevity.

	you consider pertinent for inclusion in a list to be used as a guide for buildings for art, design and visual media.		

6:3 INTERVIEW CONSENT FORM

Consent Form

This consent form gives Carol Cooper permission to use the information gained through recorded interview in her PhD research document. I have been supplied with and read a full transcript of this interview. I understand that all information used will be anonymous.

If you require confirmation of Carol Cooper's research status as a PhD student at the University of Wolverhampton, School of Art and Design, please contact Dr Lindsey Marshall, Director of Studies, on l.marshall@wlv.ac.uk

I have read this consent form in full and I consent to the information I supplied being used for this research.

Signature of Participant_____

Date_____

Appendix 7

SAMPLES OF INTERVIEW TRANSCRIPTS

Prompt: Do you think that there are specific factors with these kinds of buildings that need to be considered when they are being designed to accommodate flexibility, to enable longevity of use?

Interview 2 (V1)

I don't think that there is sometimes…I think that people tend to get into a…… unlike say sporting venues that can be reused and reused and reused. When you are looking at a building that is designed to exhibit things isn't there a sort of um…. don't you have to be, how can I put it; they seem less sure about what other uses that they can be put to. In a sporting area you build a stadium, and you can use it for a big event and then it can be use again and again and again and not just for sports events. Whether large rooms in these other buildings can be used, I suppose, god forbid, conference centres or something dreadful like that, it turns a beautiful space into a commercial one, but perhaps you have to have the commercial benefits and reuse these days.

Interview 7 (V/E3)

Um...I don't think it's important. Again, going back to Tate Modern, that was a power station ....um.... and for me whoever designed the interior has made it work. In fact I think it works better than the original Tate, for me, but I find ... er... Tate Britain difficult, not difficult, it's ok; it still works, but if the same exhibition was in both I would definitely go to the Tate Modern rather than Tate Britain to see it. I'm not sure why....there's something about it. It just draws you in. There are some small rooms but they still seem to work. I think the lightings lacking ....um.... I know

there is the issue of too much light..... um....I was at Tate and the Royal Academy while I was in London and I'm not over keen on the Royal Academy and look at the status of the Royal Academy, I don't think their space is brilliant.

Interview 10 (MG1)

Yes, but I think that it is possible to over programme into much. I think that it's very interesting, this um... with regard to Tate Modern, because when they first opened in 2000, May 11th, there was a lot of space that was not allocated. Um... and what they have discovered, through the ten years they have been open to become the world's most popular museum of modern and contemporary art, is that those spaces that they had no initial use for have um... now become used, but in ways that they could never have imagined. So um... the need for flexibility for.... in space allocation is very great; but it's expensive. And you heard Jo Digger complaining in Walsall about the lack of back of house space because.... you know... it's hard, as she said, all that bloody service area, the air conditioning, and what we'd really hoped for, although I still think that there's a need for regional collaboration with things like storage, archive space.... you know....get an industrial shed somewhere and put it all together and actually have a big collection for sharing; but anyway they've been talking about that for 30 years. Um... with Tate Modern Two, where they are about to double the space, they are going to have a lot more formal space, on reflection for me, I would put in a lot more children's space. I would have a lot more young people's space in there. But what I love about Walsall is the notion of, the kind of generosity of space, the public circulation spaces. Um... things like..... each door in the public areas is about half as wide again as the average door in the United Kingdom, they are more like the Scandinavian model, but you just feel it's just that little bit wider, so if you were a mum or a dad with a buggy, or you're in a wheel chair, or you're with a three year old, or whoever you

are, it's just really fantastic to feel that. Rather than this tight, squeezed, miserable way of designing public spaces now, which is king of... what can we get away with.

Interview 16 (E3)

Um... As in the planning? I think it's difficult, I mean obviously you've got to think about the materials that you use. Um.... it has got to be a very flexible space; I think that open plan is very important, because you've got that all important flexibility like the consideration of height. I don't know whether you want any specifics? But I think it's just flexible space, you know the ideal situation to produce the right sort of environment um..... not only for light installations and that sort of thing, but the actual size of the spaces, you know when you get works by ... the chap who's exhibiting at the moment in Paris, what's his name.... it's gone out my head.... but i just think that it needs to be flexible space.

Interview 17 (A5)

Um... that's a very difficult question. Up to a point I agree that flexibility is important..... um... but we are talking about gallery spaces, museum spaces, and exhibitions change, artists have different expectations about the way that they want to use spaces, but, honestly the truth is that it is better to design good spaces and have to change than to design very general spaces, because they tend to be generic and good spaces tend to be specific. I think that a good gallery is an individual building with its own character and art space. I don't believe that there's a sort of perfect formula for an art gallery or even for a gallery space, in terms of the light and the proportion. So I don't really believe in too much flexibility. I prefer the idea of specificity; and I think if people like a building when its well-built and that's what will increase its chances of being successful and lasting.

Appendix 8

8:1 SAMPLE OF INTERVIEW ANALYSIS

Reaearch sub-question: How has the use of the buildings changed?

6) I think it's lost its identity. *[talking about the Herbert since refurbishment].*

16) Its the setting in which something is placed within that particular environment, and not necessarily the building.

6) Its become important for issues not to do with the arts, it's about regenerating cities like Bilbao or Birmingham, but they're not necessarily the best places for hanging pictures.

2) ……it turns a beautiful space into a commercial one, but perhaps you have to have the commercial benefits and re-use these days. *[Talking about re-use or building in longevity and duel use in a disparaging way!].*

15) ……and think is this the most appropriate use of this building. *[ref: can you put in lifts etc., is the building suitable?].*

8) ……it's nice to see some buildings that are being reused to-day because it actually means that it is giving people some way of stretching their perception

19) I've worked in several historic buildings, not purpose built as art galleries and it does present logistical challenges.

8) ……because it is a complete antithesis *[ref: a museum being used as a nightclub venue to raise revenue].*

18) There are different types of visitors *[ref: how people use the gallery].*

3) ……art is becoming far more diffused. *[ref: different art disciplines compared to past times].*

6) Many of these buildings I usually see as a tourist.

6)……you go to see the building, rather than what's in it.

6)You couldn't say that Walsall is at all in a regional style, but it has done so much to put Walsall on the map and say that this is a town regenerating.

1) It's a result of a more specialised building industry. So if you've got a production plant that can produce windows, it's usually of a size to make a lot of windows and will therefore supply more than its locality. *[Talking about the similarities in style between areas and loss of vernacular identity].*

1) ……out of keeping with rest of area *[ref historical backlash to new buildings, St Pauls used as an example].*

8:2 Samples of interview analysis table ☆

Research sub-question	Related literature	Theme B Effect of architecture ☆ Impact on area △ Effect on existing locality ◎			
		Symbol	Key words/phrases	Respondent	
				Interview no.	Interview code
2) How has the use of the buildings changed?	Museum/gallery history. Social history. Contemporary accounts. Longevity of use. Functionality.	☆ ◎ △ △ ◎ ◎ ◎	Loss of identity Environment over architecture Regenerating Commercial benefits Re-use Is re-use appropriate? Re-use	6_ 16 6_ 2 2 15 8	V/E2 E3 V/E2 V2 V2 MG2 V2

			◎Historic, not purpose built, can equal logistical challenges	19	MG4
			☆Antithesis	8	V2
			△Different types of visitors	18	MG3
			△Diffused	3	A2
			△Tourists	6_	V/E2
			△See the building	6_	V/E2
			△Regeneration	6_	V/E2
			△More specialised building industry	1	A1
			☆Out of keeping	1	A1

Appendix 9

ABBREVIATIONS

ACE	Arts Council England
CABE	Commission for Architecture and the Built Environment
CLIP	Chartered Institute of Library and Information Professionals
DCMS	Department of Culture, Media and Sport
DWP	Department of Work and Pensions
HLF	Heritage Lottery Fund
HLFC	Heritage Lottery Fund Commission
HMSO	Her Majesties Stationary Office
JISC	Joint Information Systems Committee
LEP	Local Enterprise Partnership
MOMA	Museum of Modern Art
NAG	New Art Gallery, Walsall
NCB	National Coal Board
NDC	National Development Certificate
RIBA	Royal Institute of British Architects
RSA	Royal Society for the Encouragements of Arts

SFA	Skills Funding Agency
TP	The Public, West Bromwich
TUC	Trade Union Congress
V & A	Victoria and Albert Museum

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